

## Delicate shades for atom centre

UP to £1 million will be spent on redecorating a 20-year-old nuclear power station in Somerset to make it less conspicuous. The Hinkley Point A station is to have its glass walls replaced with plastic coloured aluminium painted a special shade of blue and "mushroom" to make it blend in with the Bristol Channel.

## Committees opened up

A NEW era in access to local authority decision-making began this week. The Local Government (Access to Information) Act 1985 should allow admission to all council subcommittees, where decisions relevant to planning are often taken secretly. But councils can still declare certain items confidential.

## Heritage funds

ENGLISH Heritage has tightened up the finance control in its marketing after revelations of lax practices prompted questions in the House of Commons. Environment minister Lord Elton said external and departmental auditors would continue to closely examine its finances.

## Sydney style

AUSTRALIAN architect and town planner Philip Cox is to speak at the RIBA on Tuesday, April 15. Cox is a founder of the Sydney school of architecture. For details tel: 01-580 5533.

## Leaks force poly repairs shut-down

PORTSMOUTH Polytechnic has evacuated its nine-storey computer centre while attempts are made to cure an 11-year-old water penetration problem.

The move was announced after a closed governors' meeting to discuss the safety of the Owen Luder building.

A statement issued after the meeting said the internal wall of the southern end of the building was to be taken down for inspection of the outer wall over Easter.

But the governors insisted that Hampshire county architects had given an assurance that the building was safe, and that

# Planners dig in for hard battle against school cut moves

THE Government is facing a fierce conflict with the planning profession in its attempts to force through further education cuts.

Planners believe the National Advisory Body and University Grants Committee are recommending a substantial reduction in the intake of planning schools — it is thought that up to four

new had increased sharply, and in variety, and town planning had one of the lowest unemployment rates of any discipline.

The institute's headline opposition to Government plans is in stark contrast to the RIBA's record.

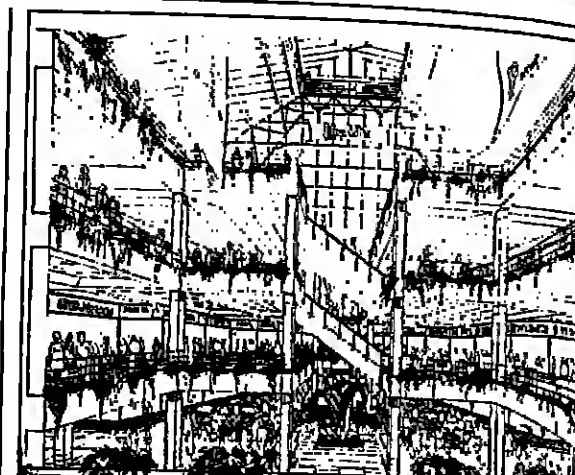
And instead of trying to work with the NAB and UGC working parties, the institute has drawn up its own alternative report, showing the case for more rather than less planners.

RTPI president George McDonic said planners were as much-needed as ever in traditional roles, plus new tasks "such as job creation, inner-city

programme work and countryside recreation management. The private sector is increasingly looking to planners to assist in achieving development objectives".

He added: "At a time when all political parties are stressing the need to protect and enhance Britain's environment, it makes no sense at all to reduce the number of young people being trained to become professional planners."

The institute has demanded that the Government working group should reveal its methodology and criteria for looking for cuts.



## Camden centre objectors launch £10,000 study

A £10,000 study is to investigate the potential of a controversial site for providing new community facilities. The study of the Co-op site in Camden High Street was commissioned by Camden Town Area Committee after it unanimously condemned the Grogan Associates for a shopping centre. Grogan's scheme would retain the Co-op facade and comprises a central plaza in the basement, shops, a restaurant, three cinema seats included in earlier proposals, and was described as "totally unnecessary". The CTAC, which is backed by the council's policy and resources, also commissioned a £25,000 survey of the Camden Goods Yard site. Plans for a massive retail and leisure scheme on the site by Scott, Brown Turner were recently refused outline planning permission by the council.

## Architectural & Construction BOOKSHOP

The books listed below are available through the Architectural & Construction Bookshop. A special service for readers provided by Morgan-Grampian Construction Press.

1. The Fireplace Book by Rosanna McDonald. A practical guide, encompassing both functional and aesthetic considerations, in fireplace design, maintenance and restoration. Price £10.45.

2. Landscape Databank by Michael Littlewood. The long-awaited successor to "External Works Detailing Sheets". A new compendium of ready to use construction details for all elements of the built landscape. Price £10.45.

3. Retail Planning and Design a guide for architects, interior designers and retail executives by Walter A. Rutes and Richard H. Penner. Identifies the key opportunities in this field and analyses the planning and design criteria for nearly 30 different retail types. Specialized and up-to-date guidance unavailable elsewhere. Price £49.50.

4. The Classical Orders of Architecture by Robert Chittum. Immaculate line drawings and informative captions explaining the origins, development and practical usage of all the classical architectural elements. Invaluable to designers and fascinating for their clients. Price £16.45.

5. The Architect's Guide to Fee Negotiations by Ray Moxley. Competitive fee tendering has now become a reality of architectural practice. This book sets out all the items that have to be negotiated at each stage. Price £16.50.

6. Construction Project Management using Small Computers by Glen Peters. As well as explaining the principles of project management this book explains how they can be applied on small computers and which packages systems are most suitable. Price £13.75.

7. Legal and Contractual Procedures for Architects by Bob Greenstreet. New edition of this popular reference work which gives concise and simple guidance through the legal and contractual maze of everyday architectural practice. Price £9.95.

8. Contractor's Claims: An Architect's Guide by David Chappell. Explains how to avoid situations which give rise to contractor's claims for delays or extras, and how to deal with them when they do arise. Price £14.85.

9. Manual of Graphic Techniques 4 by Tom Porter and Sue Goodman. The latest volume in this series uses drawings to show every aspect of development and presentation of plans, from interiors to elevations, site sections to sectional perspectives. There are black and white photographs and line drawings throughout. Price £8.75.

10. Specification 85 by David Martin. Eighty-second edition of this annual reference source for architects and specifiers in the construction industry. Volume 5 is a comprehensive new volume devoted entirely to specification clauses. The six volume set is supplied in a library box. Price £57.50.

11. The Interior Design Workbook: A Job Record and Diary by David Fry. FIAA RIBA. Fills a considerable gap in providing interior designers with a working tool which sets out all the stages of an interior design project. Price £9.85.

12. Architects' Data by Ernest Barker. Available for the first time in paperback, this well-known design aid offers over 400 pages of building data. Price £16.95.

13. Handbook for Clerk of Works (Third Edition) by GIC Department of Architecture and Civic Design. This Third Edition provides step-by-step guidance on the carrying out of all the duties of the Clerk of Works. Price £10.95.

14. Professional Liability by Ray G. Wright. A guide to the law and practice of architects' liability in claims arising from professional negligence. Well researched and readable. Price £15.95.

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17. JCT Intermediate Form of Contract for an architect's guide. By David G. and Vincent Pirelli-Smith. For advice for the architect, student, sample letters, how and what to do. Studies the roles of each party and covers important legal principles and payment in detail. Price £12.90.

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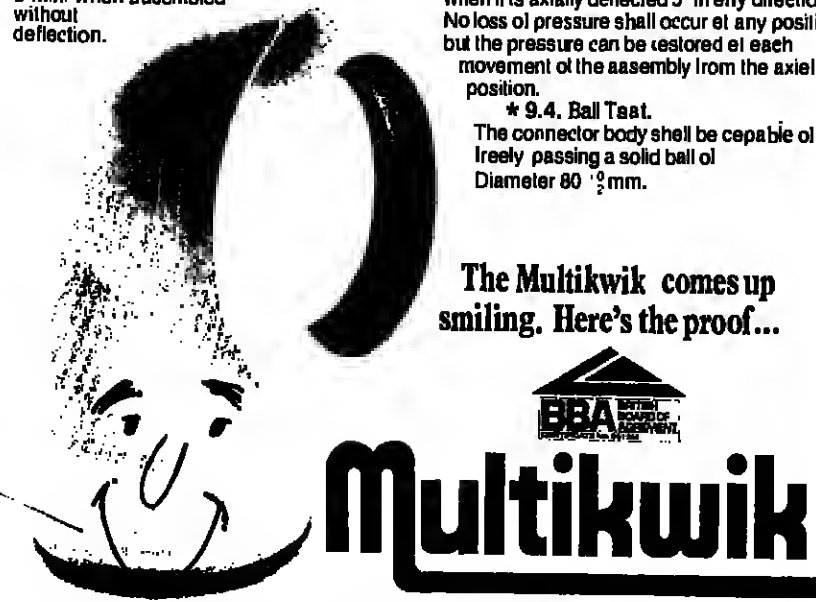
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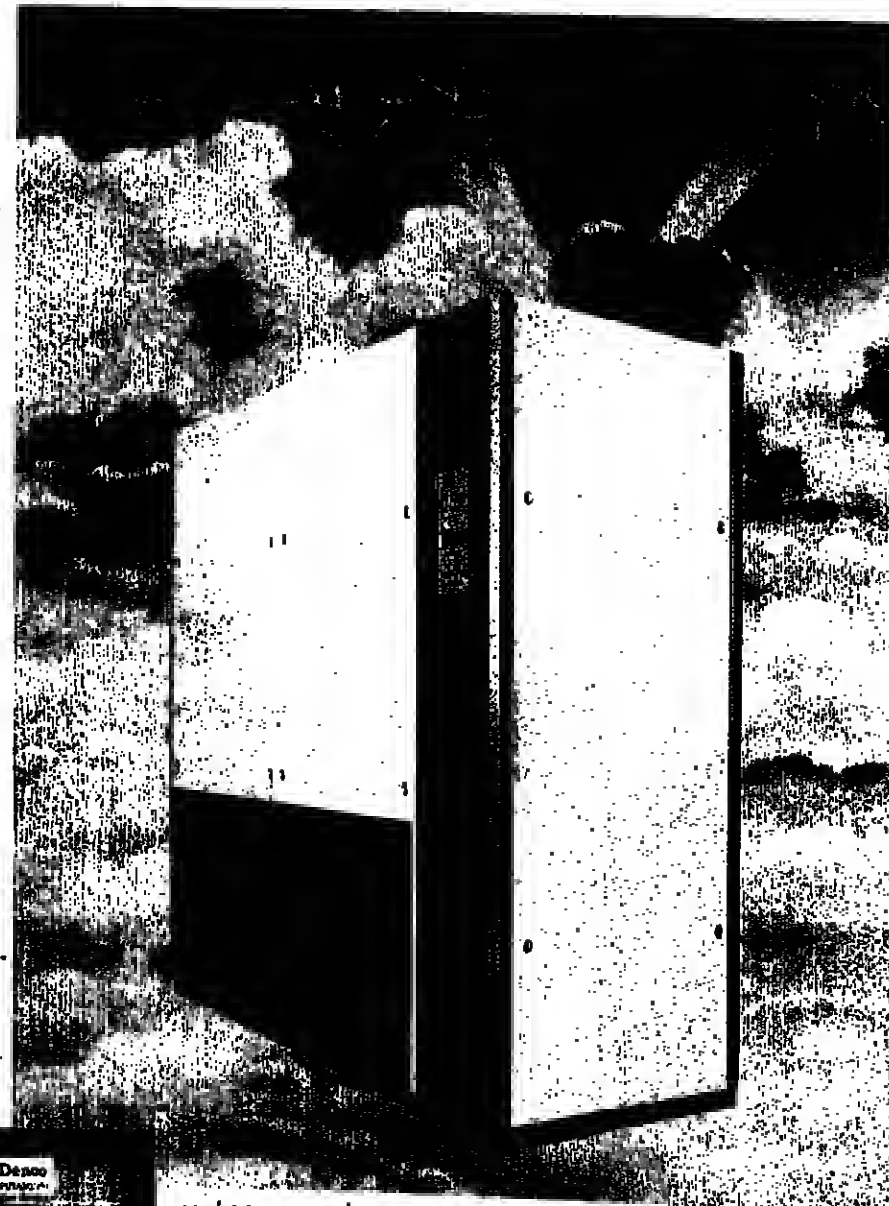
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## Rostrum



"Zona", sculpture, Philadelphia, 1984. The bronze, aluminium, steel sculpture measures over 4 metres by 3 metres.

## King of glass

American glass artist Ray King explained work at the RIBA. Ian Latham reports

TO coincide with the three-day conference on "Glass in the Environment" organised by the Crafts Council, the Royal College of Art and the RIBA, glass artist Ray King spoke in the Florence Hall on Tuesday.

A small exhibition and "Consultation", an installation in the magnificent stairwell, set the context for the discussion of his evolving work.

Born and still based in Philadelphia, 35-year-old King trained in America and Britain, working initially in stained glass, but the limitations of materials and his increasing fascination in the physics of light led him to develop his ideas in a variety of forms, most of which come into the category of environmental installation.

Most of King's commissions come from the "1 per cent for art" programme which has been well established in the States for some years; it is doubtful whether his craft would be financially viable in this country.

Self promotion is clearly an important aspect of getting work and King exhibits his models and photographs of his pieces widely and has been active on several arts committees. But in addition to commissioned works he is now represented in several major collections, from the Corning Museum of Glass, to Best Products and the Victoria & Albert Museum in London.

King began to make independent hanging stained glass features mainly through a lack of commissions — they had no fixed context and had to be moved around for exhibitions, and this seems to have inspired a sculptural side to his art. He moved on to use sheet metal, usually brightly coloured enodised aluminium bent and welded into shapes that seem to derive from 30s and 50s imagery and science fiction à la Spielberg. While these forms are sometimes less than elegant in themselves, it is the shadows they cast, the light source they contain and the mirrors, prisms, lenses and apertures they support that is more important.

King's interest is in the changing nature of the light brought about by his pieces; he describes them as "breathing". His most dramatic work in this respect is for the courthouse in San Jose, California, brought in to "stained glass". King is fascinated by the way sunlight that strikes the centre of the cone should the intense sun and he suggested an installation that would enhance this. This consisted of 800 prisms set on the structure designed to divert reflected light into the corridors and rooms, creating a changing effect. It is apparently very successful and popular with building's users, demonstrating how such an installation directly enhance rather than distract from the architecture.

At Orlando International Airport in Florida King completed "Light Salt", a sculpture of articulated metal plates that hold lenses and prisms and send spectra up to illuminate the concourse. Because of the intense heat that radiates south-facing wall, the prepared tin sulphide of coats were applied to aluminium; such within innovation sets King in a situation to his art where he finds his most appropriate comfortable setting.

It was the realisation of years back that his work had been subconsciously being the aurora borealis — a fantastic polar light phenomenon caused by swirling gases in earth's magnetic field — "stunned and excited". From that time his work had more purpose. King is now completing a first double installation of huge chandeliers and stained glass window pieces. As King is now working on his 700kg ft studio tower, 15,000sq ft space, and continues to receive more commissions, we look forward to dramatic developments in his work as a true architectural sculpture.

"Consultations: Work in progress", 1986-88 by Ray King. The sculpture continues on the second floor of the RIBA until May 2.

## Architect wins case against council

THE Ombudsman has told East Herts District Council to apologise to an architect after finding its planners guilty of maladministration.

At issue was a scheme for putting a small block of flats on a site in Windsor Drive, Hemford. The council said a proposal by John Davison Andrew Sherlock Partnership for 10 flats was over-development and only eight were acceptable — but then later allowed a very similar proposal for 10 flats after the site had been sold on.

John Davison, who was part of the development company as well as the architect, complained to the council and its planning director, Robin Beecham, but gained little satisfaction. He took it to the Ombudsman claiming recompense for the loss of development value and for damage to his professional credibility.

This week he claimed "a pyrrhic victory". The Ombudsman seems to accept the fact that the council was wrong and ought to apologise to the architect, but has not asked the council to pay any compensation.

Davison said his Walton Road Development Company sold off the site at a profit for £90,000, but estimated it would have been worth at least £112,000 with the greater permission. Indeed, the site has since been sold on again, with the sellers asking £135,000.

The Ombudsman appears to have taken the view that 10 flats was over-development, and the permitted scheme was open to the same criticisms as the earlier rejected one.

Davison said the developers may take further action in search of compensation.

"The really galling thing about the very similar scheme that was passed is that it was not even drawn up by architects, but technicians," he said.



## Terry urged to help fight Birmingham Hyatt plan

CONSERVATIONISTS want leading classical revivalist Quinlan Terry to design an alternative to the 30-storey glass hotel planned by Hyatt for the centre of Birmingham.

Bill Brookes, secretary of the conservation association for the neighbouring Canal Street Basin, called for Terry to be commissioned in a letter to city planning officer Graham Sheyler.

Brookes slammed the Renton Howard Wood Levin design for its "excessive height" and "unsympathetic design", claiming its reflective cladding would dazzle drivers two miles away.

He told BD Terry was sympathetic, but they were too small to commission a design. The hotel is intended to link with the £106 million International Convention Centre which the city council plans to build next door.

Brookes said the association recognised the need for a hotel and would even welcome a radical modern design that complemented neighbouring buildings, but it should be no more than six storeys.

Tarmac Construction has applied for detailed planning permission to build the tower for the American hotel chain. Its marketing manager, Chris Saunders, discounted opponents' claims about glare from the tower and that it would cause wind problems.

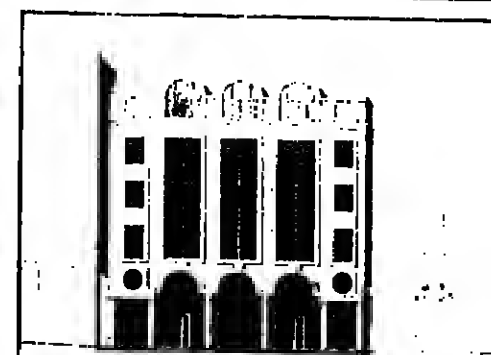
"It will naturally cause some glare and draughts, but an environmental study carried out by Bristol University concluded there would be no adverse effects," he said.

Saunders added that the company hoped to receive planning permission within eight weeks.

But Brookes is confident that conservationists will at least force some redesign. He said they had support from some members of the planning committee, the Victorian Society, the Canal Society and the British Waterways Board.

Environment secretary Kenneth Baker this week confirmed compulsory purchase orders for 10ha of land needed for the convention centre.

## News



## Spotlisted hq to be demolished

F P Bennett & Son have won permission to demolish a listed Victorian drill hall by agreeing to use the original structural ironwork in a new scheme 400 yards away.

Developer Speyhawk wanted to replace the headquarters of the London Scottish Regiment in Buckingham Gate, Victoria, with a 3,600sq m office scheme (right) replacing T P Bennett as architects.

Then in the second half of the deal, it planned to move the regiment to a new headquarters at Horseferry Road, using a new classical elevation by the practice's Christina Hadfield (left).

But last August, the original drill hall at Buckingham Gate was spot listed (Grade II) on account of its ingenious suspended structure, which hangs floors from decorated roof trusses to provide a column-free area.

Listed building consent was obtained by agreeing to use the original ironwork in the same way as it was used in the Victorian building, which is currently being demolished.

The new drill hall will be at the back of the building pictured here, which includes some 2,250sq m of floor space.

## Tory inner-city policy under fire

THE Town & Country Planning Association has launched a new attack on the Government's policies for the inner cities.

In a report called *Whose Responsibility?* to be issued next week, the TCPA calls for a new planning strategy to answer local needs, devolution of power to local authorities and community agencies, more encouragement for self-build and more Government money for the inner cities.

The report is the result of a year's work by a committee chaired by John Harwood, chief executive of Lewisham council. Meanwhile the TCPA's director, David Hall, has attacked the British Waterways Board plans for the Limehouse Basin in London's Docklands.

The scheme — designed by Seiferi for BWB and Hunting Gate — was given the go-ahead by environment secretary Patrick Jenkin in August 1983 during his last week in office. But a petition drawn up by the Limehouse Development Group, to be launched later this month, will forward an alternative scheme and says the "Lime-

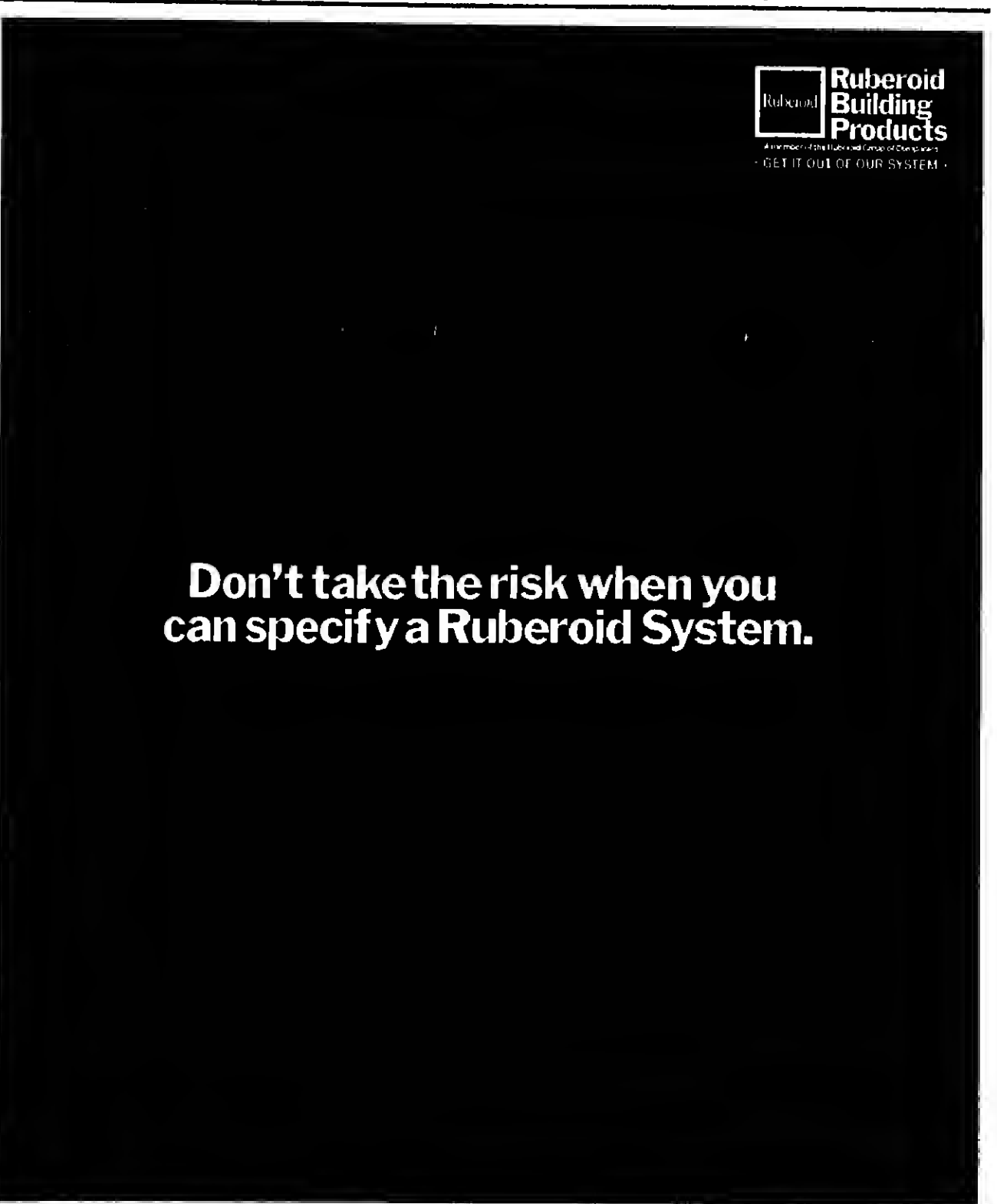
house basin could be a truly exceptional place to live, work and visit".

Hall has called on the board "not to make any further commitments before they have seen the Limehouse petition". He calls approval of the Seiferi development "a tragically wrong decision".

## Hampton plan 'potty'

THE charred timbers in the fire-damaged south wing of Hampton Court should be preserved for public view — or there should be a modern insertion, according to architects Cedric Price and Michael Manser respectively.

But Save described Price's idea as "rather potty", while Ashley Barker of English Heritage said it was vital to hang on to a great master's original design and intention where works of art were involved.



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## News

### Members face clear choice of hopefuls to RIBA Council

RIBA members face a crucial decision this month in deciding which way to vote in the coming council elections.

The 14 architects standing for the six national council seats are offering a range of viewpoints to rival that of the Fulham by-election.

The key issues to split the most prominent candidates would appear to be their connections with existing RIBA policy-making.

Six of the candidates - enough to take all the seats - are currently prominent members of council, with responsi-

By BD Reporter

bility for backing the policies and recent performance of the institute. These are Bill Allen, Raymond Andrews, Alan Groves, Clifford Lansley, Fred Roche and Douglas Stephen.

Against that performance are ranged clearly outspoken critics such as influential academic Peter Cook, David Rock of Rock Townsend, and Luddersfield school head Tony Forward.

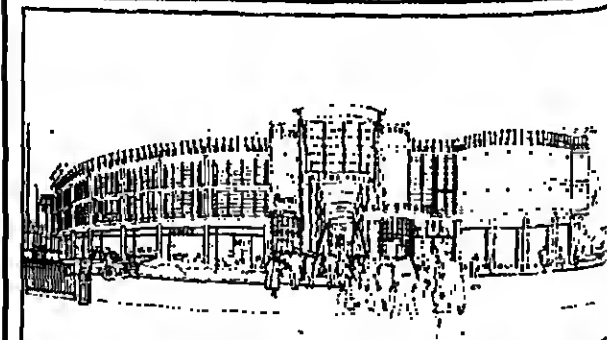
They argue for radical changes in the RIBA approach, with

Cook seeking to further national links and links with leading architects and education, Rock calling for a overhaul of the institute's structure, and Lansley, and Forward, calling for radical reform particularly of education.

Essex county architect Willis joins with this concept the institute's handling of education and wants to win over disenchanted members of the RIBA.

Salisbury architect candidate Peter Hegan, believes the institute should better let, with the "open" of younger architects. Hegan also stands as independent salaried architect but as a member of RIBA has a large group of supporters.

David Hutchison, of the son Locke and Monk, just manifesto in a 118-word sentence advocating "communist enthusiasm, excellence a joy". But Stephen Marie Guildford and Scott Brown & Turner, takes the positive viewpoint, representing a successor body to the Register of Architects, Salubrious Employment.



Burrell Foley Associates have produced an outline plan for an arts and leisure facilities in Lewisham, south London. Their clients are The Other Cinema, for whom they designed the Cinema, which was set-up in central London with help from the London Council.

The development has been proposed as part of the "town centre support package" to be launched on April 28.

This will be a proposal by Lewisham council and local interests for a year programme aimed at enhancing the town's business and leisure life.

### Baker orders end to Oxford's sprawl

CAMPAIGNERS to stop the sprawl of Oxford's victory in their battle to prevent more development.

Environment secretary Kenneth Baker has directed that there should be no increase in housing in the city, although he will allow a slight increase in the county as a whole, up from 38,000 to 40,700 for the period from 1981 to 1996. This falls far short of housebuilders' demands.

These modifications to the structure plan were welcomed by Lord Bullock, leader of the main group opposing further development. He said Baker's decision should protect the city and its boundaries against insensitive development. But the city council fears the control will accelerate industrial decline and the area's housing problem.

● The housing crisis in Oxford comes in for debate, meeting organised by the Oxford Bridge Forum for the Construction Industry next Monday. This follows recent public about workers forced to leave area because of the shortage of homes. The discussion is Robinson College, Oxford, Monday, April 14, 10.30. Wyndham Thomas, with housing manager David Pe and John Holroyd of the Oxford Building Society.

### Trust events

THE Civic Trust is organising its second Environment Week from May 3 to 11, with a series of events planned around the country to promote the environment of amenity societies.

### DoE blocks £8m aid to Roundhouse

LONDON'S Roundhouse arts centre is fighting for its life after an £8 million GLC grant was blocked by environment secretary Kenneth Baker.

It now looks certain that the third and most expensive option recommended by Richard Rogers and Thompson Simon will not go ahead.

Richard Sumner, one of the directors of the Board of Trustees, told BD that the DoE decision was a "disaster".

"If the House of Lords decide in our favour we will have a much stronger case, but in the meantime we are seeking urgent meetings with the arts ministers," he said.

### Builders face extinction

MASTER builders could die out as a result of trends towards self-employment and labour-only subcontracting, according to the Federation of Master Builders.

President Charles Fisk this week said changes in the structure of the building industry could undermine the role of master builders in providing training.

### Making most of exhibitions

HOW architects taking stands at exhibitions can make the most of the opportunity is the subject of a lunchtime seminar at the Design Council on April 16.

It is being organised by Truemit, the company responsible for this year's Architects exhibition, and chaired by Peter Murray.

Invitations from Steven Fox, Truemit Professional Exhibitions, tel: 01-749 9531.

### Northern highlights

ABERDEEN is the venue for the Royal Incorporation of Architects in Scotland's annual convention from May 8 to 10.

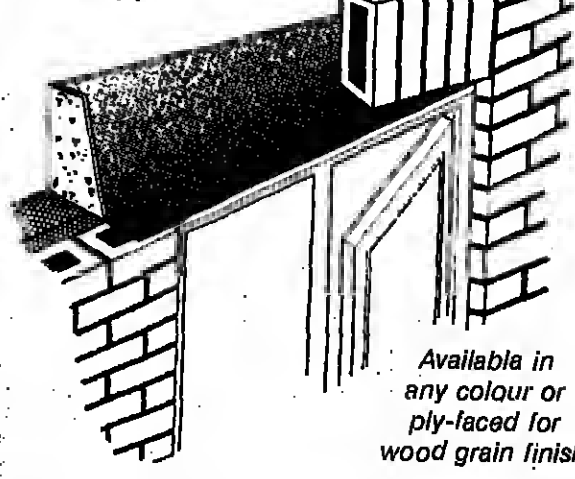
Main speaker will be Italian architect and designer Vico Magistretti, with overseas contributions also from Karla Kowalski and Michael Szymanski on Expressionist trends in Austrian architecture.

Closer to home, there will be lectures by recent winners of RIAS competitions, discussion of community architecture and of the relevance of the past to the future. The convention party is at Elphinstone Hall.

For further details, ring Sandy Donaldson, 031-229 7205.

### archform

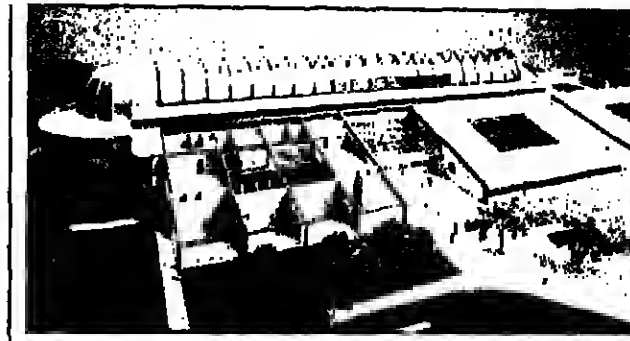
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## News



Humberide schools are looking to the future with a new design intended to bring in the 21st century public while repelling vandals.

A team at the county's county architects' department has come up with a £6.1m school for 1,200 pupils in the 11-16 age group. Later it can be extended to 1,500 places.

Pupils at North Humberide comprehensive, Hull, will share their library, meeting rooms, tea rooms, multi-use sports hall and changing rooms with the public after school hours. The design team, under county architect Peter Dale, hopes it has created an environment pupils "actually wish to attend".

It is hoped that the building's users will feel it belongs to them, so that vandalism is discouraged. Nevertheless, the school incorporates extensive vandal-proofing including the use of a metal sheet roof rather than tiles, which "can easily be turned into missiles".

Energy efficiency has also been a priority, with solar heated water from the school ducted into the heating system. Work starts in July, with completion scheduled for August 1988.

### New trust moves to protect GLC's Covent Garden land

NEGOTIATIONS are going on between the London Residuary Body and a new property trust which aims to keep key areas of Covent Garden out of the hands of developers.

The LRB has given first refusal on buying up the former Greater London Council's 10 per cent property holding in the area to the new Covent Garden Trust, instead of lumping it with the rest of its "sale of the

By Amanda Bailleur

century" of former GLC land and buildings.

Leading figures in the new organisation involve many who fought in the 1970s to thwart comprehensive office development plans for the former fruit and vegetable market.

The trust is made up of representatives of the Covent Garden Community Association and the Covent Garden Forum. Its board will include members from Westminster and Camden councils, and also public figures such as former Tory minister Sir Geoffrey Rippon. It has six months to draw up its offer for the LRB.

Architect Jim Monaghan, of

the CGCA, said the trust hoped the "social desirability" of the area might encourage the LRB to diverge from a purely financial consideration of offers. The fear is that developers building for parts of the site will be able to put in higher offers.

Since the GLC's demise two large schemes have been resubmitted to Camden and Westminster for approval for sites owned by the Mercer's Company.

They are both for luxury offices, shops and a limited number of flats on two different sites bounded by Long Acre, Neal Street, Shelton Street and Langley Street. The architects are Chapman Taylor and GMW.

The CGCA is worried that

schemes that had been thrown out by the GLC - including the Mass Hov development in New Row - will go through.

Although Camden and Westminster have agreed to form a joint consultative committee for Covent Garden, Westminster does not want it to have any statutory powers. Final control will rest with the DoE.

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### Retail park to replace Orlit estate

BRACKNELL council has lined up architects Scott Brownrigg & Turner for redevelopment of the Skimped Hill Estate in the town centre.

The council is proposing to demolish the post-war council estate to make way for a 6.4ha "retail park".

An earlier report by consultants Michael Dyson said the 50 Orlit homes were some of the best in the country and would only cost between £25,000 and £27,000 each to give them another 15 to 20 years of life.

### Indoor centre

TAMWORTH council is drawing up a development brief for a 25,000sq m shopping development in the centre of Ashton-under-Lyne.

An architect/developer competition is likely and will centre around a major indoor quality shopping centre, said the estate's office.

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## Foster's ultimate banking parlour

WHETHER it is the eighth wonder of the world, a folly on uncharted of scale or possibly both, the most remarkable thing about Norman Foster's Hong Kong Bank building, opened officially this week, is that it has come through the thick and thin of the colony's recent economic and political crises.

Foster's heartfelt comments in the final episode of "Architecture at the Crossroads" on the difficulties of bringing any building project to fruition were as much a reference to this, one would think, as to the abortive headquarters for the BBC.

However much chagrin that has caused, the vote of confidence of those who have seen the bank building must outweigh it. For this building is a heroic achievement in terms of the use of technology, of the testing of materials and designs, and the persistence with which all involved have pursued it.

The story is all the more remarkable since, as Martin Pawley pointed out in the *Guardian*, Foster had never built above three storeys. His first tower comprises 180m, designed using the principles of lightweight suspension bridge technology, whereby the structure is hung from eight "masts". At each of five levels through the building, these masts support a suspension truss which occupies a double-height space. It is these

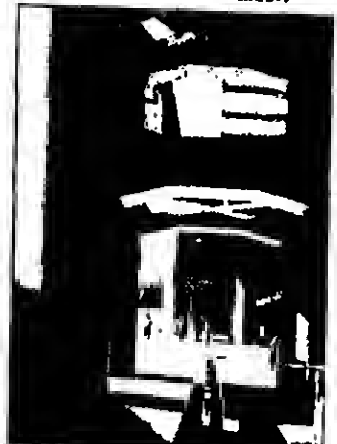
View from Kowloon to Hong Kong Island.



One of the naturally-lit plaza-level lift lobbies.

The 52m banking hall or atrium can be viewed through the glass "underbelly" from the plaza below. Photo: John Nye.

Exterior view. The building comprises three bays. Photo: Ian Lambot.



Interior at ground level showing towers. Photo: Ian Lambot.

Architects: Foster Associates; structural engineers: Ove Arup & Partners; mechanical and electrical engineers: J. Roger Penhall; quantity surveyors: Leighton & Nicholson; joint venture contractor: John Liff; joint venture, principal contractors: structural steelwork: Steel Corporation/Dorcas; joint venture, cladding and walling: Quipac Products; modules: LIMP Construction.

The significant part of the education cost factor must be the ability to directly relate money to performance. What is taught must be measurable; specific resources to defined aims. This need for predictable performance is not confined to money. Like their financial colleagues the managers of the new education will also need defined units of educational account with which to operate. In the future any state-funded design education will be based on the building industry as a whole and therefore designed to appeal to the widest possible range of skills and people. A basic aim of any large organisation must be to establish accountability between its various parts.

So that parity can exist across the system — between its interchangeable modules of study — predictable aims linked to defined resources are essential. Timetabled lecture periods dealing with basic skills and useful information directly applicable on an industry-wide basis will be the organisational ideal. All parts of the system will inevitably tend towards this pattern.

The intractable problem in the future for subjects like:

'If both the accountants and the educational managers come together in finding design and especially studio demonstration difficult to deal with, we are unlikely to see much of either in whatever system evolves in the future'

## Infill

# The professional apprenticeship

WHEN the student numbers problem has been resolved and which architecture schools shall survive has been finally decided there will still be the problem of what to learn and how to teach it. For the central system of architectural education will not simply be smaller, it will be quite different.

The most significant way the new will differ from the old will be in the way it tries to deal with design.

Traditionally the design of buildings was learned by doing: in the office of a practitioner, by personal demonstration — the professional man's apprenticeship. The post-war concern of the RIBA to make architectural education more academic did not significantly alter this. Studio demonstration remained the basic method of teaching. The Oxford conference merely centralised it within a national system.

The knock-on effect of NAB is about to reverse this arrangement and send design apprenticeship back to where it came from. Not as a conscious decision, but the inevitable result of two powerful pressures: financial cost and educational management.

The essence of studio demonstration is that it is personal — face-to-face dialogue; the larger the numbers involved, the less satisfactory the interaction between the parties. So the first part of the cost equation is obvious.

Studio teaching is very lavish in the most expensive commodity of all, individual man-hours. Naturally, in the cost-conscious future, it will be an area for immediate review.

But it is not merely the simple economics of unit cost that makes design a financial problem. The basis of all successful accounting is a predictable relationship between what is spent to the task performed. That is why, if they can avoid it, sensible businessmen never innovate. They only deal in the results.

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## Ken Appleby argues that economies in the architectural education system could lead to a return to the basics.

architecture or music or art will not be primarily that they are expensive but that what they teach is difficult to quantify, both in terms of money and subject matter.

In design, studio teaching exacerbates this. It emphasises the individual; the student learns from his colleagues but above all by example, from a mentor. The master demonstrates his skill. This, by definition, particularly his own — otherwise you could read about it or have it explained at second hand — and inevitably delivered at his own pace.

Thus good studio teaching combines evolving and therefore unpredictable technical solutions to a person-to-person — time-consuming — method. Within a system which not only has to be cost-conscious but industrially useful its days must be numbered.

With hindsight it is easy now to see that the real legacy of the Oxford conference was not so much to make architecture an academic subject but, by bringing it wholly into higher education, to relate it more closely to the methods of mass learning. When jobs and money were plentiful the consequences of this were never tested. Under the pressure of reduced resources — and therefore their more defined disposal — NAB is about to correct that omission.

For, if both the accountants and the educational managers come together in finding design and especially studio demonstration difficult to deal with, we are unlikely to see much of either in whatever system evolves in the future.

A closer relationship with industry is likely to mean not more imitation practice but less. Claiming how closely their course approximates to the real world is unlikely to be much of a survival strategy for confused academics. In the future the reality of practice will be demonstrated where it happens, as it was before.

Schools within the central system will inevitably concern themselves more and more with clearly assessable and recognisable cost-effective skills: the building industry equivalent of the three R's — say, construction, management and the history of styles.

Design will go back to the only place where it can be economically learned and tested, in practice, within a new form of apprenticeship. Judgments on its quality will be left to the taste of the market in the short term and the verdict of history in the long.

Editor: Paul Finch  
Deputy editor: Lesley Blackwell  
News editor: Lesley Blackwell  
Features editor: Alan Thompson  
John Wood, Amanda Statham  
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Special sub-editor: Fiona Gorman  
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Production controller: Paul Marsh

Publisher: Stan Arnold  
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Production assistant: Matthew Jones

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## No room for sentiment

IT has become increasingly anomalous for architects to buy their professional indemnity insurance on the basis of sentiment rather than self-protection. For many years the Architects Benevolent Society enjoyed the benefits of offering an insurance service with the marketing carrot that by using it, you were also helping some older member of the profession fallen on hard times. Now, however, the business of liability is too important for that sort of consideration to play much part. We therefore welcome the RIBA's entry into the insurance market, through the joint company formed with Architects & Professional Indemnity Agents, and wish the new venture well. Those concerned need not be in the least embarrassed by the thought that their success may have some side effect on the fortunes of AIBS, for several reasons. The first and most important is that the Institute cleaned over backwards to do a deal with the society over its insurance subsidiary, and

appeared to be offering it a good (some would argue a too good) price for its business.

The council of the society, for reasons best known to itself (since it has explained them to no-one else) spurned this offer and instead has allowed control of the insurance subsidiary to pass effectively to its outside directors. Since the council abandoned some time ago its one attempt to ascertain all the aspects of the insurance subsidiary's work, its subsequent decision appears logical. Whether it makes sense is another matter.

There are other reasons why the Institute should go all out to entrench the market. It has been the notorious failure of the existing arrangements to provide protection for architects collectively, and to provide the profession with information about their performance and defects experience (feedback as it has become known) which have inspired the Institute to become involved. The new scheme also provides for cases where

## The Editor's Comment



firms appear to be being penalised for some misdeed long ago can appeal to Institute representatives to be given a new insurance "hearing".

The new scheme will not be a cut-price alternative. But with luck it will turn out to be one which will attract a substantial proportion of the profession, and will, through the share of the proceeds going to the Institute, allow the development of more professional advice, and the fighting of key legal test cases for the benefit of all architects.

There is one other feature the new company might consider — publishing (without naming names) design details which have failed and which have led to litigation. Obvious though some of these may be, there is little which cannot be usefully studied.

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# Introducing the first 'Building Design 100' survey of British architectural practices

BD editor Paul Finch introduces the first of what will be a regular listing of Britain's biggest practices.

IT is with some trepidation that we introduce this week the "Building Design 100", a listing of the largest practices in the country — because as a first attempt at compiling such a list it is bound to contain imperfections. We welcome additional information from practices who feel they should appear on the list, which will be incorporated in our next survey at the end of this year.

The vast majority of the 5,000 practices in the UK are, of course, very small. Our initial survey forms were sent to 350

practices, with a follow-up letter a few weeks later. The reaction to the survey, compiled by Ted Stevens Associates, was largely positive, though there were some strenuous objections to the notion of a listing which might imply that "biggest automatically means best". It is not our intention to imply this. A handful of firms declined to take any part in the survey; we hope the initial publication will change their minds on future occasions.

The purpose behind attempting a listing of this sort is simple:

to find out just who are the biggest firms in terms of number of staff and/or turnover, and to trace over a period of time the fortunes not merely of individual firms but of the health of the profession generally. We have undertaken the survey largely as a result of journalistic curiosity; people frequently speculate as to who the biggest firms are — and frequently, as things have turned out, they do so inaccurately.

On future occasions we hope to be able to publish the listing in the context of other information about workload and numbers.

## Top 20 fee earners (from those that provided figures)

	1985 turnover	1984 figure
1 Building Design Partnership	£23m	£23m
2 Robert Matthew Johnson-Marshall	£8.4m	£7m
3 Y R M Partnership	£6.92m	£6.92m
4 Fitch & Co	£6.54m	£6.54m
5 Parry Thomas Partnership	£5.6m	£5.6m
6 Stewart McColl Associates plc	£5.5m	£5.5m
7 Covell Matthews	£5.5m	£5.5m
8 Wheatley Partnership	£5.5m	£5.5m
9 GMW Partnership	£4.86m	£4.86m
10 MWT Architects	£4m	£4m
11 D Y Davies Associates	£3.5m	£3.5m
12 Michael Aukett Partnership	£3.3m	£3.3m
13 T P Bennett Partnership	£3.3m	£3.3m
14 Watkins Gray International (UK)	£3.17m	£3.17m
15 Atkins Shappard Fidler & Associates	£3.1m	£3.1m
16 John Bruntton Partnership	£3m	£3m
17 Barton Willmore Partnership	£3m	£3m
18 DEGW	£2.2m	£2.2m
19 Mason Riechers Partnership	£2.2m	£2.2m
20 Richard Rogers Partnership	£2.1m	£2.1m
21 Austin-Smith: Lord	£2.05m	£2.05m

Advertisement

## HELP RETURN THE RIBA TO THE NOBLE PURPOSES OF ITS CHARTER WITH JUST A COUPLE OF HOURS OF YOUR TIME ON APRIL 16

On a back page of the April RIBA Journal, there was a terse item about as big as your little finger: the RIBA's official notification that a Special General Meeting would be held at 86 Portland Place at 6.15 on April 16, called by more than 100 Corporate Members. Special General Meetings are rare, and this is probably the most important one for a great many years. Its object is to pass a motion requiring the RIBA to conform to its Charter.

Unnecessary? Ales, no.

The objects of the RIBA are specified in Article 2.1 of the Charter. It says, in full: "The objects of the Royal Institute are the advancement of Architecture and the promotion of the acquirement of the knowledge of the Arts and Sciences connected therewith". There are no emendations or conditions attached. These words alone state the objects of British architectural society, the RIBA.

Yet in the last few years, the RIBA has been following a policy to the detriment of "the promotion of the acquirement of knowledge" by seeking to reduce the numbers entering the profession, by being acquiescent to outside pressure on vital issues affecting architectural education, and — most shameful of all — by offering no comment when government bodies proposed that recognised schools should close. It is probably right to ask if the RIBA can remain ARCUK's nominee for monitoring standards in architectural education, if its monitoring

role conflicts with its misguided policy. It is certainly right, and overdue, for RIBA members to demand that RIBA policy conform with its Charter.

The reasons the RIBA should do so are of course practical as well as on principle. The case for underemployment is fetid: less than two years after the Esher report on architectural education, its predictions about architectural employment are already over a third adrift. Large offices are finding not a surplus of able assistants, but a shortage. From this summer, architects of the EEC will be able to practice where they wish within the Community: is it practical to support UK manpower planning in the face of this, which will be at the expense only of able British entrants to the profession?

Within our industry, opportunities for architects have grown enormously in the last few years through the changed Code of Conduct and by means of other relaxations, allowing architects' direct participation in building. Architects are producing interior design work as never before. Community architecture programmes need more professional participation, not less. Moreover, the entire public, not architects alone, have a right to the fruits of "the advancement of Architecture and the promotion of the acquirement of the Arts and Sciences connected therewith". God knows we have unwisely kept the public from our holy secrets in the past, to our common loss.

The RIBA Council has recently shown hopeful

signs of recognition that the Institute's education policy is a horrific shambles, but it is difficult to be much encouraged by the RIBA's tiny notice of the SGM, or the scheduling of it during a school holiday period to suit "the establishment" (Larry Roberts word), but presumably not academics. Well, we feel this matter concerns the entire membership certainly not just "the establishment" or academics and we beg all Corporate Members who can attend, participate, and vote. The time is 5.45 for 15 at the RIBA, Wednesday the 16th of April. (For membership number and proof of Corporate Membership might save queuing.) On the "yes" side at least, we promise a lively argument for the motion we propose:

"The Members of this Institute require RIBA policy on Architectural education to reflect economic and political influence for reducing the scope of architectural education, to be supportive of all existing schools of Architecture with a view to raising quality and standards, and to accord fully with the objects of the Institute as specified in Article 2.1 of its Charter: 'The objects of the Royal Institute are the advancement of Architecture and the promotion of the acquirement of the knowledge of the Arts and Sciences connected therewith'."

# BUILDING DESIGN 100

— In order of number of architectural staff in February, 1986

Position	Name	Number of qualified architectural staff	Total number of staff	Number of offices	Fee income — income in 1985 (if given)	Percentage increase in fee income over 1984
1	Building Design Partnership	184	1,008	5	£23m	13
2	Chapman Taylor Partners	173	173	1	—	—
3	GMW Partnership	142	224	4	£5m	25
4	Parry Thomas Partnership	111	255	10	£6.54m	11
5	MWT Architects	108	198	7	£4.68m	30
6	The Fitzroy Robinson Partnership	100	300	2	—	—
7	D Y Davies Associates	88	140	4	£4m	80
8	YRM Partnership	81	280	4	£7m	10
9	James Parr & Partners	80	100	6	£1.8m	20
10	Hutchison Looka & Monk	80	110	4	£2m	20
11	Covell Matthews Wheatley Partnership	80	208	4	£5.5m	23
12	Scott Brownrigg & Turner	80	184	4	—	—
13	Stewart McColl Associates plc	80	240	2	£8.8m	28
14	T P Bennett Partnership	80	125	1	£3.3m	—
15	John Bruntton Partnership	80	100	4	£3m	30
16	Robert Matthew Johnson-Marshall & Partners	80	228	13	£8.4m	18
17	Fitch & Co	80	280	3	£6.82m	—
18	Broadway & Malvan	80	125	3	—	20
19	Shappard Robson	80	103	1	—	—
20	EPR Partnership (Elcom Pack & Roberts)	80	188	2	—	—
21	Foster Associates	80	87	2	—	—
22	Austin-Smith: Lord	80	105	3	£2.05m	17
23	Ellis Williams Partnership	80	68	5	—	—
24	Hadfield Cawthall Davidson & Partners	80	101	3	£1.25m	4
25	Leslie Jones & Partners	80	37	1	£1.4m	30
26	Rolfe Judd Group Practice	80	160	1	—	28
27	Arup Associates	80	150	4	£3.5m	40
28	Michael Aukett Partnership	80	120	1	—	—
29	Salfart	80	48	2	£800,000	15
30	Fellden & Mawson	80	45	1	£800,000	30
31	Tarry Farrell Partnership	80	34	3	£1.03m	12.4
32	Ansell & Bailey	80	38	6	£1.27m	5
33	Alex Gordon Partnership	80	51	1	£748,000	40
34	Rock Townsend	80	62	2	£3m	20
35	Barton Willmore Partnership	80	84	4	—	—
36	Faulkner-Brown Hendy Watkinson & Stonor	80	112	3	£3.17m	—
37	Seymour Harris Partnership	80	78	5	—	—
38	Watkins Gray International (UK)	80	25	4	£2m	15
39	Newmen Levinson & Partners	80	46	1	—	16.8
40	Hubbard Ford Partnership	80	48	2	£1m	20
41	The Oxford Architects Partnership	80	187	5	£2.2m	15
42	APP	80	80	2	—	120
43	Mason Richards Partnership	80	80	3	—	15
44	DEGW	80	84	4	£2.1m	45
45	Holday & Mathias Partnership	80	80	3	£3.1m	15
46	Falhuurza	80	80	3	£1.8m	7
47	Richard Rogers Partnership	80	48	3	£500,000	10
48	Atkins Shappard Fidler & Associates	80	48	1	£1.2m	20
49	Heery Architects & Engineers Ltd	80	33	2	—	14
50	Moxley Jenner & Partners	80	40	2	£1m	30
51	Douglas Marriott Worby & Robinson	80	33	3	—	100
52	Diamond Lock Grabowald & Partners	80	33	2	—	7
53	Philpott Randall & Parkes	80	33	1	—	5
54	Clifford Tee & Gale	80	40	2	£1.3m	15
55	Cecil Denny Highton & Partners	80	33	2	£705,000	—
56	Architects Group Practice	80	27	1	£502,000	5
57	The Bamber Gray Partnership	80	30	2	—	—
58	Eric Cole & Partners	80	30	2	£500,000	18
59	The Gillinson Partnership	80	18	1	£475,000	22
60	HKPA	80	48	2	£905,000	17
61	Stanley Bragg Partnership	80	32	4	£800,000	8
62	GTD Partnership	80	32	3	£800,000	40
63	Manning Clamp & Partners	80	23	2	£810,000	3
64	Arheids Burton & Korsak	80	88	2	£1.2m	12
65	Owen Luder Partnership/Young & Hall	80	47	2	£1,687m	82.8
66	Hunt Thompson Associates	80	24	1	£750,000	10
67	Whitlock MacFarlane Partnership	80	24	3	£500,000	38
68	Michael Hyde & Associates	80	24	1	£1.75m	65
69	AB Waters & Partners	80	24	2	£450,000	22
70	Associated Architects	80	24	4	£284,000	24
71	Edgington Spink & Hynes	80	24	1	£442,000	30
72	Chapman Lyle Mansfield	80	24	2	£850,000	40
73	Derek Lovejoy & Partners	80	24	2	£1m	20
74	Conrent Roche Ltd	80	24	2	£400,000	30
75	ATP Group Partnership	80	24	1	£830,000	—
76	Bowman Riley Partnership	80	24	6	£300,000	5
77	David Rennie Architects Ltd	80	24	8	—	—
78	Rod Mackenzie & Associates Ltd	80	24	1	—	—
79	Alan Johnson & Associates	80	24	1	—	—
80	Patterson MacAuley & Owens	80	24	1	—	—
81	Michael Squire Associates	80	24	1	—	—
82	Lyons & Bleiman + Hoare	80	24	1	—	—
83	Gamble Cook Partnership	80	24	1	—	—
84	Edmonds Gooding Miller Appleby	80	24	1	—	—
85	Cambridge Design	80	24	1	—	—
86	Stephenson Barton Smith Partnership	80	24	1	—	—
87	Lane Bremner & Garnett	80	24	1	—	—
88	Dry Butlin Bicknell Partnership	80	24	1	—	—
89	Quest International	80	24	1	—	—
90	Carl Fisher & Partners	80	24	1	—	—
91	Lawray Partnership	80	24	1	—	—
92	Dyer Associates	80	24	1	—	—
93	Broadbent Hastings Reid & New	80	24	1	—	—
94	Tibbalds Partnership	80	24	1	—	—
95	CGHP Architects	80	24	1	—	—
96	Frank Timothy Associates	80	24	1	—	—
97	Peter Miskin & Associates	80	24	1	—	—
98	The Vans MacGregor Partnership	80	24	1	—	—
99	Morris & Partners	80	24	1	—	—
100	Avanti Architects Ltd	80	24	1	—	—

(1984 figure)

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## Scorpio



### Pakistan president given a wide berth

PAKISTAN was not on RIBA president Larry Rolland's itinerary for his globe-trotting trip to the Far East — and no wonder. The Pakistan Council of Architects & Town Planners has just kicked out its president, Ynsmin Lari (no relation).

A motion of no confidence was passed in her by her own council and the government asked to undertake an inquiry into specific allegations surrounding her activities. The main charge is one of "serious violations of the ordinance", otherwise known as standing orders.

The accusations also include misappropriation of funds, registering unqualified architects, suspending a member against the rules and enforcing a lock-out of council members.

Perhaps Portland Place is duller than recent reports suggest.

### Scene and heard

ROYAL visits can have some very practical spin-offs, as Hull school of architecture discovered: the place was re-carpeted throughout for Prince Charles' recent tour, to the delight of staff and students alike, who had been lobbying for some time.

It is unclear whether a special loo was provided. The cost of such installations occasionally hits the tabloid press; what is less well-known is the special plumbing requirements which go with them, just in case anybody perversely plumps for an unusual royal souvenir...

● REGIONALISM in architecture is becoming a popular area of study for architects and students. Fifty copies of the book on Sri Lankan Geoffrey Bawa were air-freighted over from Paris for his exhibition at the RIBA, which closed last week. Despite the price of about £20 they were sold out within days.

● IT'S official: Terry Farrell, the fashionable architect of the new South Bank, the new Charing Cross development and the new London Wall, announced today, is also the "original" community architect. We know this because Mira Bar-Hillel (sic) stated as much in the *Sunday Telegraph*. Some explanation would have been helpful.

● HARDLY surprising that Courtenay Blackmore, the man who commissioned Richard Rogers to design the £163 million Lloyd's in the City, looks so pleased with himself. There is much rejoicing in the commercial property world at the City Corporation's new local plan which allows increased plot ratios of 5:1. Lloyd's is a massive 7.89:1, thanks to Rogers' patron.

● HOUSE-builders are keeping their fingers crossed that Margaret Thatcher's heir will not prove to be Hurd, Heseltine or Baker, but Lord Clark, the employment minister hotly tipped as a successor by some of Tory Party Central Office's fantasists.

Not only has the minister stated his anti-planning stance, but more specifically his support

for green belt new towns which Consortium Developments is so keen to pepper around our major conurbations.

● BUCKINGHAM Palace is to have its very own carbuncle built in its grounds — a home for the Royal Protection Squad, those burly gents with bulging arm-pits who accompany the royal family on their visits.

This one will provide offices, rest rooms and a cafeteria within spitting distance of the Queen's Gallery. But have no fear that it will spoil views of the People's Palace; it will be a bunker sunk into the landscape and tastefully over-planted with trees and shrubs.

● LONDON Regional Transport seems certain to pick up half the £75 million tab for building the Docklands Light Railway extension from Tower Bridge to Bank — a clever sleight of hand by the Government, which vowed not to put any public money into the project.

### Speaking his mind

THE Prince of Wales has written a foreword to the forthcoming book on the Weller Street housing co-op in Liverpool, to be published next month by Faber & Faber, as reported in *BD* recently.

But I can disclose that the heir to the throne does not use the same colloquialisms as the book's author, Alan McDonald — the word "fucking" is liberally sprinkled in verbalism quotes on many of its pages.

One rather nice touch, though, is the prince quoting the American president (and architect) Thomas Jefferson, on the subject of, well, colonial community architecture: "I know of no safe depository of the ultimate powers of society by the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome discretion, the remedy is not to take it from them, but to inform their discretion."

I can vouch that this does not appear in Lady Spencer's book on spas — the source of the carbuncular quote — so where did it come from? A fiver for the first correct sighting.

### 10 years ago

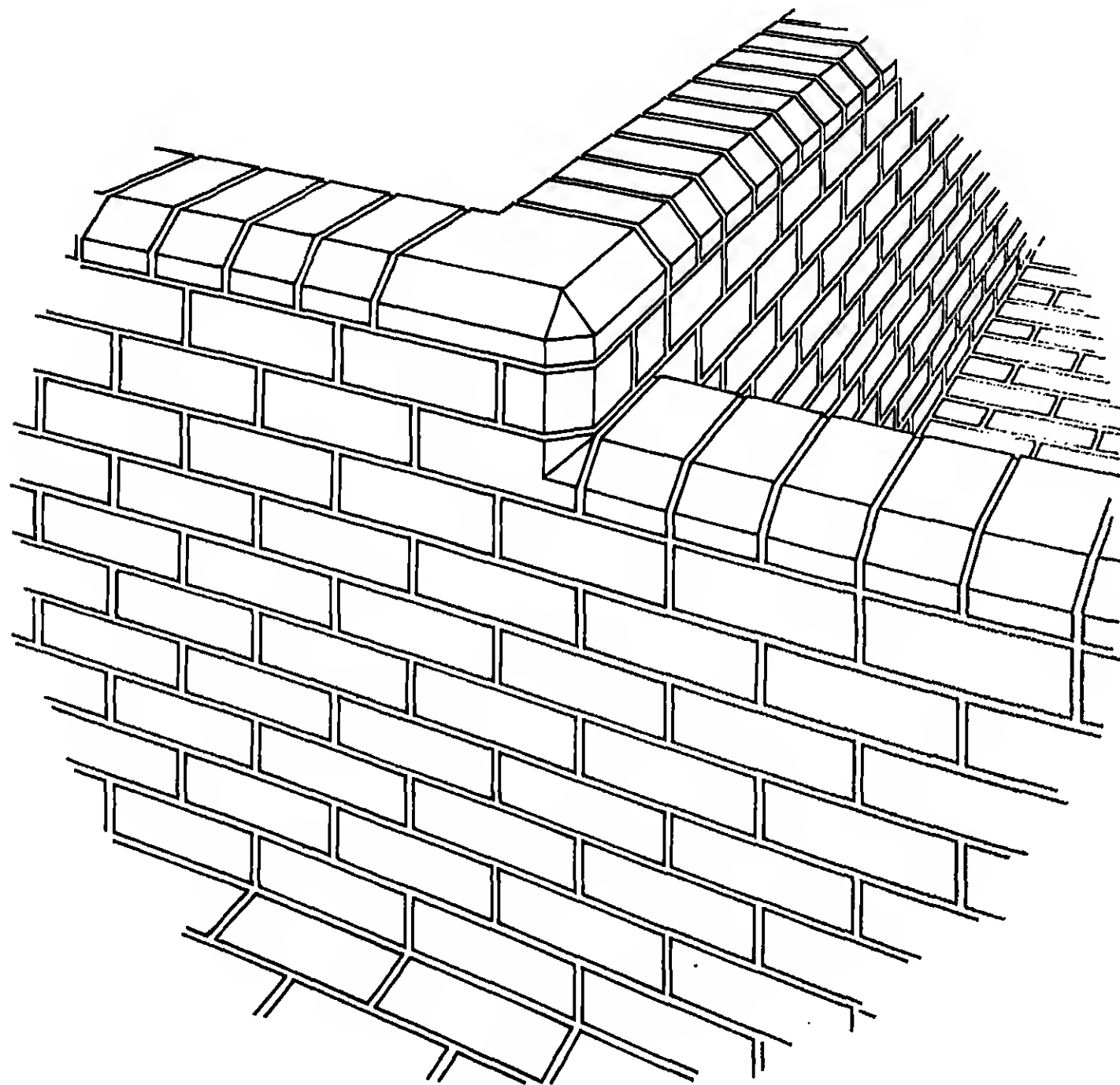
PROPOSALS for the possible monitoring of offices by the RIBA were dropped in the latest report to council by the competence steering group, which was strongly divided on the ideas. It is said that overwhelming opposition from the grass roots killed the idea, but there was interest in alternative ways of assessing the quality of buildings being produced.

*Building Design*, April 9, 1976.

## Statistics

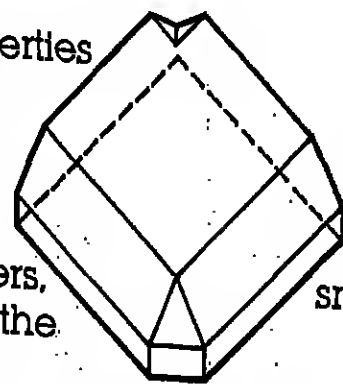


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Architect: Alec French Partnership, Bristol.

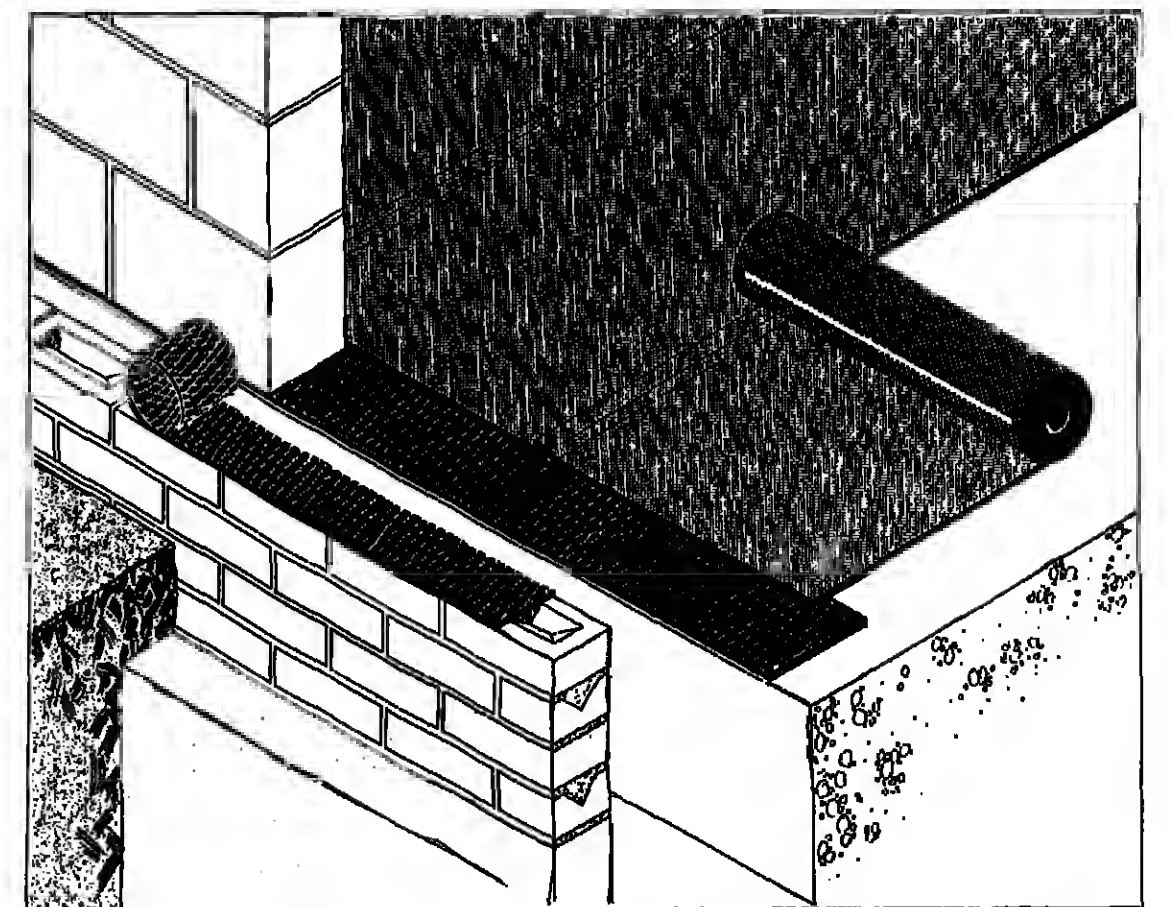
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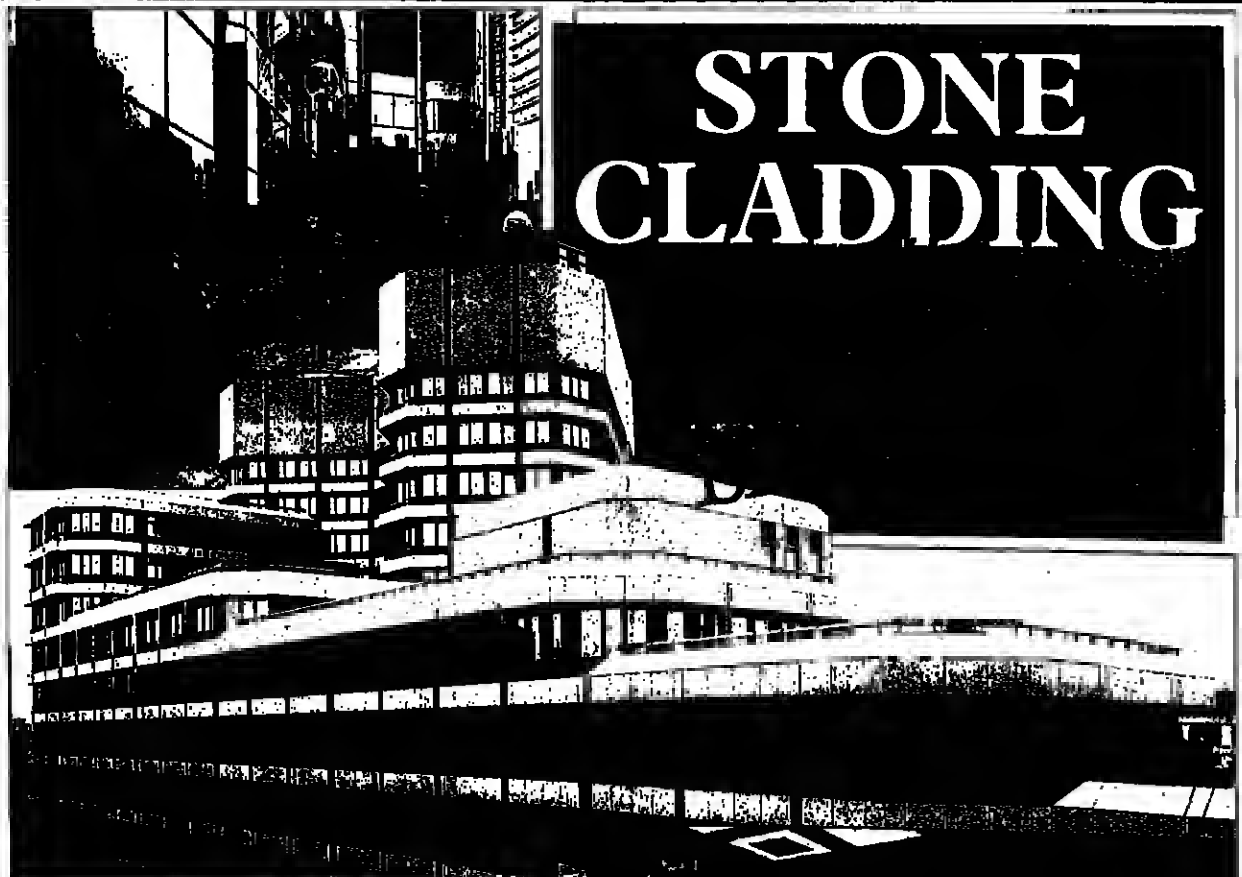
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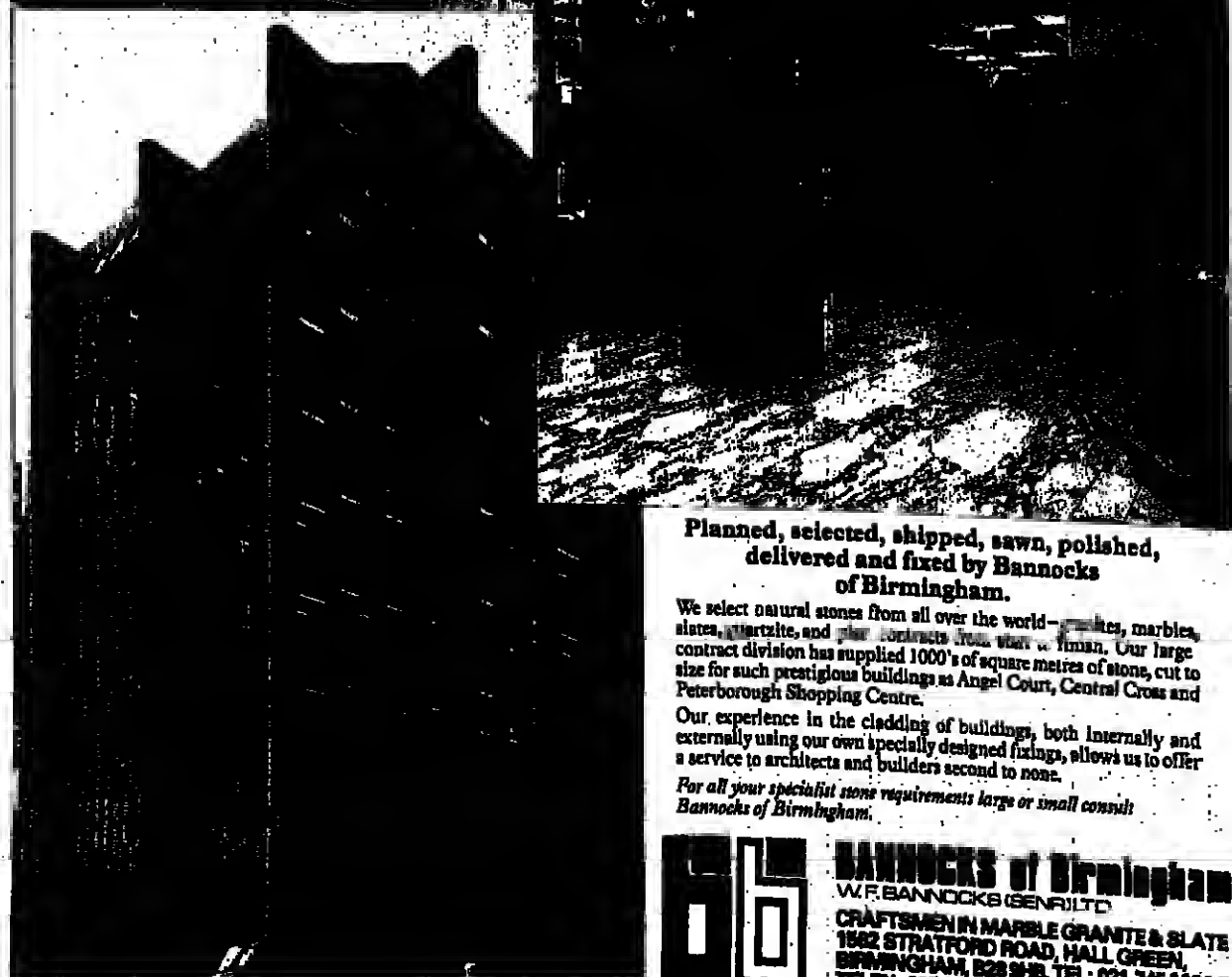
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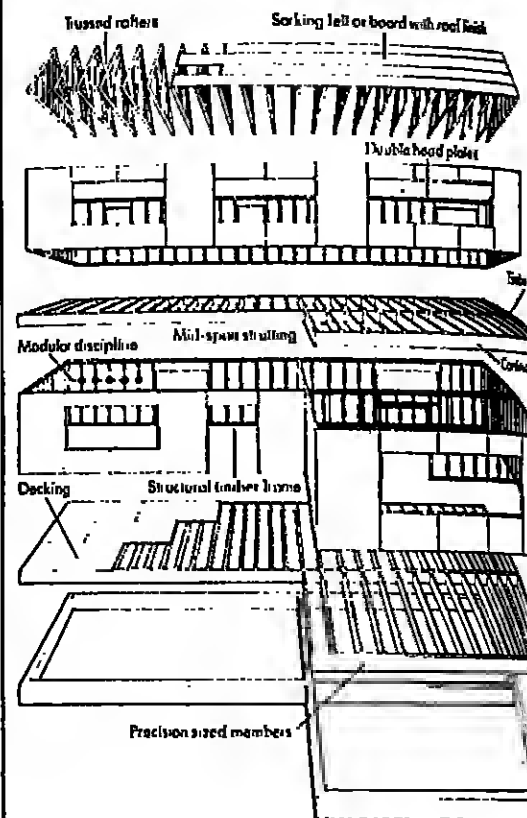
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## Timber frame



Exploded view of typical plan form timber frame construction, as shown in the Brick Homes Handbook.

## Stopping the rain

from page 17

builder. As I said earlier, traditional building has changed over the years and, while the techniques of masonry construction are well known, the effects of energy conservation requirements, coupled with the change in social attitudes which demands that a house can be left unheated for most of the day, and respond to a short heating period combined with high humidity levels, has made the industry produce new techniques and materials to respond to the situation.

The competition from the timber framed housing with its claims, true or otherwise, of higher insulation values, has led to a variety of ways of improving the insulation generally. It is foam, cavity batts, new light-weight blocks, fully and partially filled cavities have not been without their problems. The number of solutions and permutations is far too many for practical purposes, and low density concrete block has now been stretched to its limit.

The war of words therefore also forced the traditional builders to look (improve) their own standards and one of the best examples of this improvement can be seen in the recently published book by the Cement & Concrete Association *Efficient masonry housebuilding*. Its approach is simplicity in both

design, construction and organisation. The book's solutions that go a long way in solving the problem highlighted in the BRE report.

Finally, I believe that significant achievement in the war of words has been the climate in which technical being questioned and being carried out to provide information we all need. We need to thank the two BREs that the workmanlike supervision is poor and much work is put into the means of creating technology, the over factor, as always, is the factor.

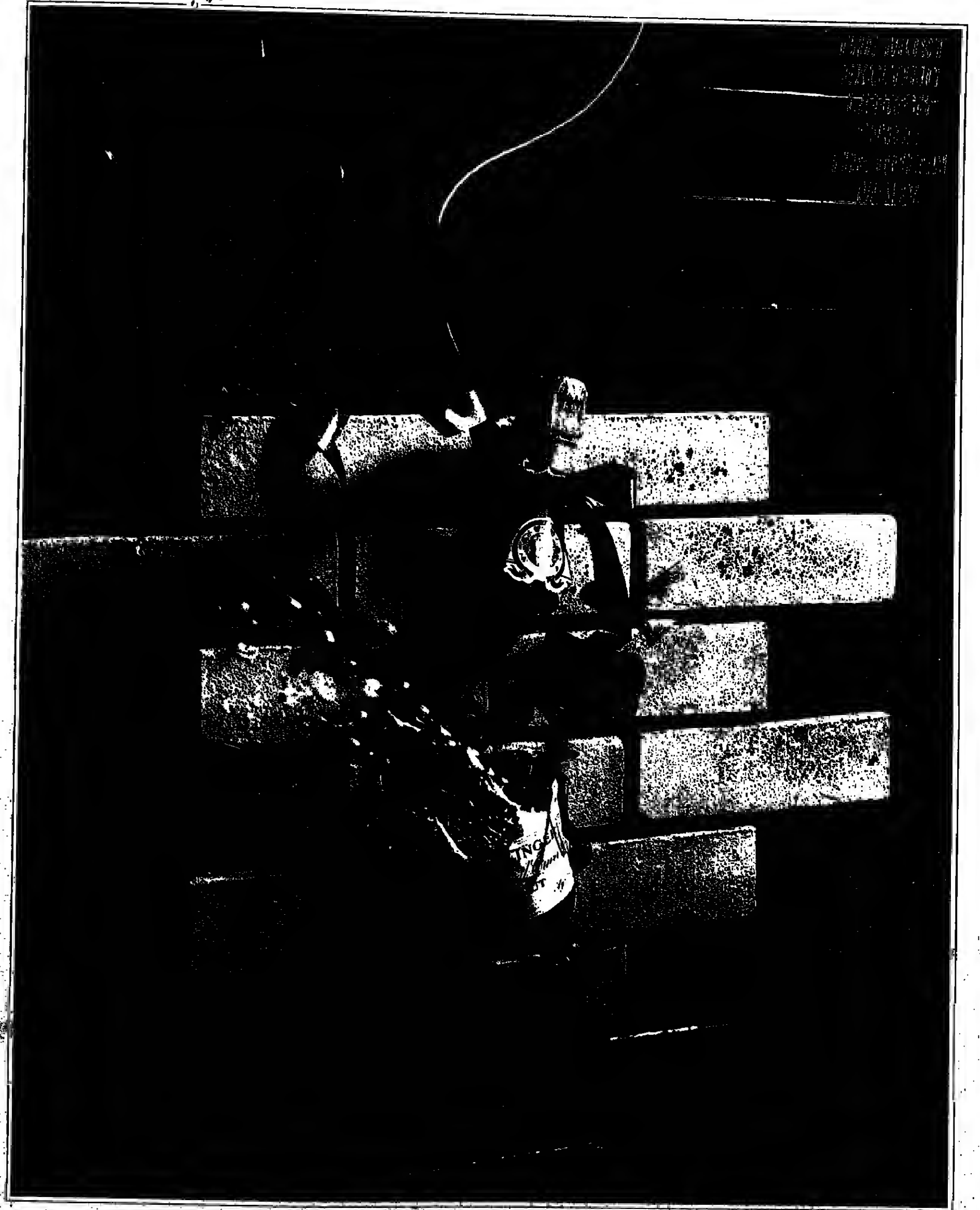
The one phrase that my memory in recent reports is, "most are caused by lack of skill". However, we have, if we put it conscientiously in the industry, the skill to continue.

It is food for thought until the 20th century were usually overdone little care was taken was given. With modernings, engineered in millimetre care is provided. If something is done about this, the words will have been significant.

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## Opinion

# THE FINAL CONFLICT

George Nicholson, former chair of the GLC's planning committee, challenges the idea that democracy is in conflict with profit.

ON Monday, February 17, the Greater London Council hosted a conference on "Use of the River Thames". Nothing so dramatically demonstrates the need for an overall body with real powers as the current chaotic arrangements on and around our river where more than 50 bodies with conflicting interests are vying for greater control.

There is little disagreement between employers, users, unions, local authorities and the community that something needs to be done, and it is no accident that the GLC has been taking the lead in getting something done.

What emerged at the conference was a clear body of opinion, albeit a minority one, led by the Thames Water Authority (TWA) that democracy is the enemy of profit. The argument goes that in this competitive world it needs a hard-nosed business approach to succeed and politicians are unlikely to have these qualities.

Democracy is always a delicately balanced mechanism, which requires consensus to oil it, but time and again we are seeing this oil drained by a combined onslaught on the planning profession by this present Government and the development industry. This headlong rush to stock the arsenal at the disposal of the property lobby will be regretted by these same people when the locks to the armoury are changed, as they surely will be.

That is for the future, but the question must be asked: "why are we so scared of democracy in this country; and why is this not shared by our European neighbours?"

On a recent trip to north European ports in preparation for the conference on the Thames, it became clear that a fundamentally different philosophy is at play there. The idea that profit and democracy were at odds would receive a belly laugh in Hamburg, Rotterdam, Antwerp or Paris and you can see why.

At the same time as the good old profit-conscious and undemocratic Port of London Authority has presided over a massive decline, democratic Antwerp has gone from being half the size of London to double its size. When I say democratic, I mean it is a department of the elected council of Antwerp in the same way that the planning or housing departments are part of the GLC.

The same is true of Rotterdam. The biggest and probably most successful port in the world has the apparent misfortune of being a part of the Rotterdam local authority structure. No attempt there to sell off docklands to the highest bidder; instead a constant quest to improve the efficiency and operation of the port is their prime objective.

If you ask people in Hamburg, Antwerp, Rotterdam or Paris why they are not building offices and hotels and doing deals with property developers, they will tell you rather indignantly that they are port operators. In this country it would be greeted with astonishment if you suggested they should stick to being port operators.

Philosophy goes to the heart of the matter. In the UK the dominance of the finance and property lobbies is out of proportion to their real worth. This Conservative Government and its supporters regard the UK rather as an estate agent does his portfolio. They have absolutely no concept of the national interest.

Again it is worth looking across the Channel for comparison. Whereas this country is busy being sold off to the highest bidder, the French have a rather different view of selling themselves. It amounts to

marketing. France and everything French. Their approach to planning is a reflection of this, and points to the complete desertion of nationhood by this Government in its quest for short-term gain.

Let me give an example. In a recent conversation with Christopher Benson, the chairman of MEPC and the London Docklands Development Corporation, I told him that the next Labour Government would be introducing a dose of French planning. His immediate reaction was: "That's not planning, that's control". Never a truer word was spoken by a man of property. Of course, this response underpins the Government's further recent attempts to liberalise the planning regime in this country by the introduction of simplified planning zones. Planning in this scheme of things is ok as long as it doesn't interfere with the market.

There is a much more sophisticated idea of civic good and a clearer idea of the role of the state on the Continent than exists in the UK. The present Government's agenda would be inconceivable in France even post-election. The Labour Party is at last starting to wake up to this fact, as Roy Hattersley's proposed fact-finding tour of France demonstrates. As he says, "they would never allow essential industries to pass out of French hands".

The French are just as busily looking after themselves abroad. At a time when our Government is dismantling our already weak planning system, France is selling planning to foreign countries in the knowledge that on the back of such plans major contracts can be won for French industry.

At the recent inaugural meeting of the World Association of Major Metropolises in Cairo it came as no surprise to discover that not only is the masterplan for Cairo a joint venture between the Egyptian government and the Institute of Development and Urban Planning of the Greater Paris Region, but also that the new metro is being built by a French company.

One member of the Egyptian delegation responsible for developing a new town the size of Milton Keynes in the desert outside Cairo expressed dismay that a system of planning which he admired, which he was keen to see adopted in his country, and which has been widely copied elsewhere in the world, is now being discarded as a liability in the UK when it could be marketed as an asset.

When the French sell assets it is with a much longer term view in mind than the next public expenditure review or even the next election. I think it can be confidently predicted that the Channel tunnel will be seen by the French as an exciting opportunity and by the British as a problem. The real problems will come when the Pas de Calais region of France starts to exploit this indifference to our cost. The Continental practice of linking democratic and commercial decision taking will come into play, a practice almost unknown in this country.

It is precisely because we have

completely failed to marry the two that they are portrayed as being in conflict. In part this is because of vested interests, but I get the impression it is far more fear of the unknown from both sides; fear by businessmen that they will somehow be lesser people if they take a wide and longer view and have to accept guidance from others; fear by those in town halls that commerce is for the experts, and anyway none of their business. It is this fear which in part makes us such bad decision makers.

It is both the certainty and the quality of decision making that I believe to be one of the major issues that needs to be resolved

before any lasting progress in national recovery can be sustained. This must mean a return to consensus and the establishment of a climate of opinion which accepts the role of planning and democratic decision making.

One of the initiatives which I, as planning chair, was particularly keen to see, but which became a victim of abolition, was the establishment of an arena where public, private and academic sectors could meet in a joint venture. The vehicle we chose was to set up a company called Lodis to market information on the office markets. Despite what commentators

London's docks — in rapid decline while their European rivals have expanded.

many say there is no clear evidence of the need for, unlikely success, of schemes like Canary Wharf — especially now the City is behaving like a cat that wants its tummy tickled. There will be complete anarchy unless someone tries to make sense of what is going on.

This Government has peddled the philosophy that "the market must decide", but our capital deserves a slightly more sophisticated motto than that. Even were we to accept the idea, the market is much more complex than the Government's simplistic slogan will allow, which is why the GLC embarked on Lodis and also the largest

survey of office firms ever held: the capital. The notion that the market (than an elected city authority, just as dubious as one that all knowledge resides in Coe Hall. Neither is nor can be, hence the need to resolve issue of democracy being conflict with profit.

I would say that there is a tension, but not a conflict between the two. Tension, something best embraced with a vehicle capable of making sides come together to resolve differences. Conflict is something that tends to the mode: excluding one interest

another and hence also the possibility of an equitable solution.

It has to be said that the public inquiry system is not capable of resolving either. It operates a delicate balancing act between being a forum for public debate and a pulpit for expounding market forces. It may try vainly to pretend to be impartial, but really the public inquiry is no more than a thin veneer on a system which is designed to merely serve property interests.

What we need to develop is a system where all interests know where they stand and no interest holds sway over another. This means a much clearer philosophy of the structure and mechanism of decision making. I would prefer a system where there were no public inquiries, but I recognise that no system we devise can be perfect. This is why I am prepared to go some way towards accommodating the market-place. Equally, I expect a similarly open response from them. What sort of structures are we talking about?

It is clear from my experience that we need a clear philosophy of the state. We also need a clear division of responsibility between state, city, district, individual and business interests. The plethora of advisory and vested-interest bodies devised in

this country as a means of avoiding democratic structures makes the need for the debate on structures even more urgent. I am not joking when I say we are scared of democracy in this country. For democracy to work it requires a combination of commitments: first, to give up a part of our individuality whether it be professional, personal or profit-led, and secondly, a desire to make the machinery of democracy work.

In this climate developments like Canary Wharf become issues not of principle, but simply of competing demands which need to be resolved in the interests of the capital. It must

be possible to ascertain how much office space a city needs without recourse to the drastic measures being foisted on the capital, yet no-one apart from the GLC and a few progressive agents has seriously attempted the exercise.

Because our decision-making process is so appalling we are poor at spotting trends and challenging them. The Thames and London's port is another classic example of this. A combination of lack of vision and lack of investment has meant a rapid decline in recent years.

As I said in starting, the GLC through the Docklands Con-

sultative Committee has managed to achieve a remarkable degree of consensus that something needs to be done. Later in the year a London River Authority will be launched to make a start in addressing the conflicting interests at play and selling the river and port. Everything points to the need for an overall body with decision making and investment powers, and that is what we will be seeking to establish in the long run.

It is now clear to me that it is only a belief in the vision of democratic decision making linked to the idea of profit which will reverse our national decline.

A market-place untroubled by democratic values is a tyranny which the people of this country have fought to reject once, and the champions of that philosophy would do well to remember it.

This is not a plea for the same type of popular capitalism presently being championed by the Conservatives. That is merely a cosmetic attempt to give the market-place a more democratic appearance rather than a serious attempt at involving people in decisions that affect their lives. The future lies in democratic bodies, and models like Lodis where public, private and academic worlds can meet in common cause.

<sup>1</sup> A strategy for use of the river conference papers, February 17, Docklands Consultative Committee.

<sup>2</sup> "The future of planning — London's proposals", GLC conference 1985.

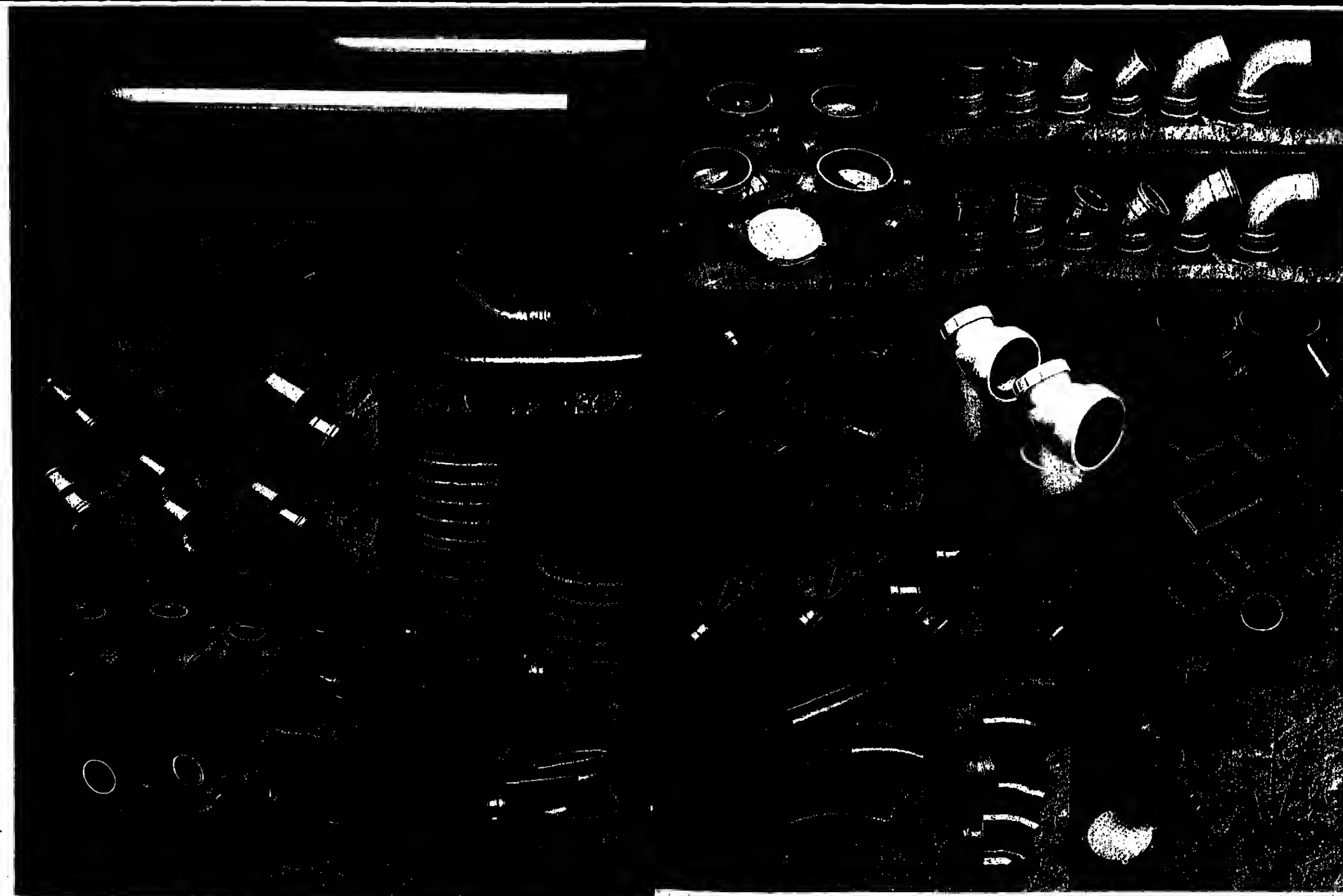
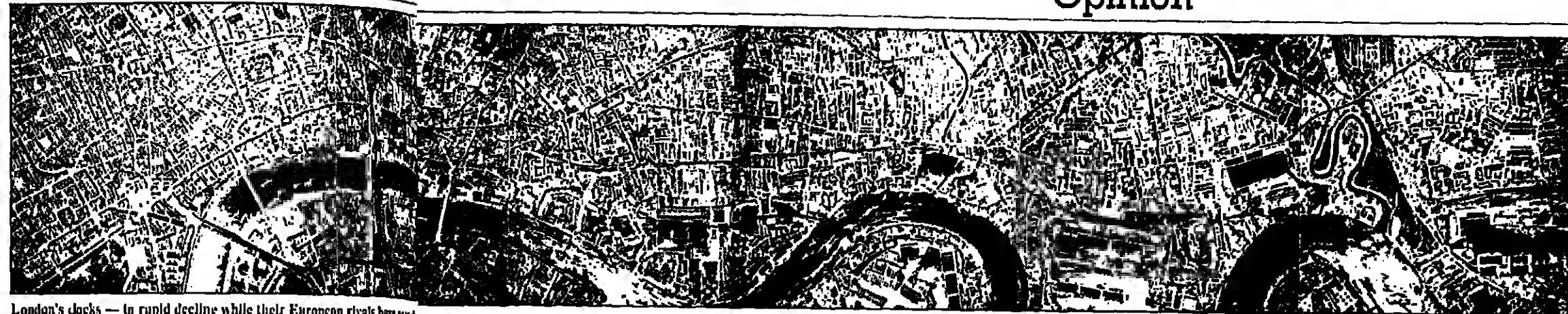
<sup>3</sup> Lacke Two Treaties II.

<sup>4</sup> World Association of the Major Metropolises, 12-13 Rue Molière, 75732 Paris.

<sup>5</sup> GLC conference papers on the use of the River Thames, February 17, Royal Festival Hall.

George Nicholson has been the chair of the GLC planning committee for the past three years. During that time he was also the chairman of the policy committee of Serplan and the Docklands Consultative Committee.

## Opinion



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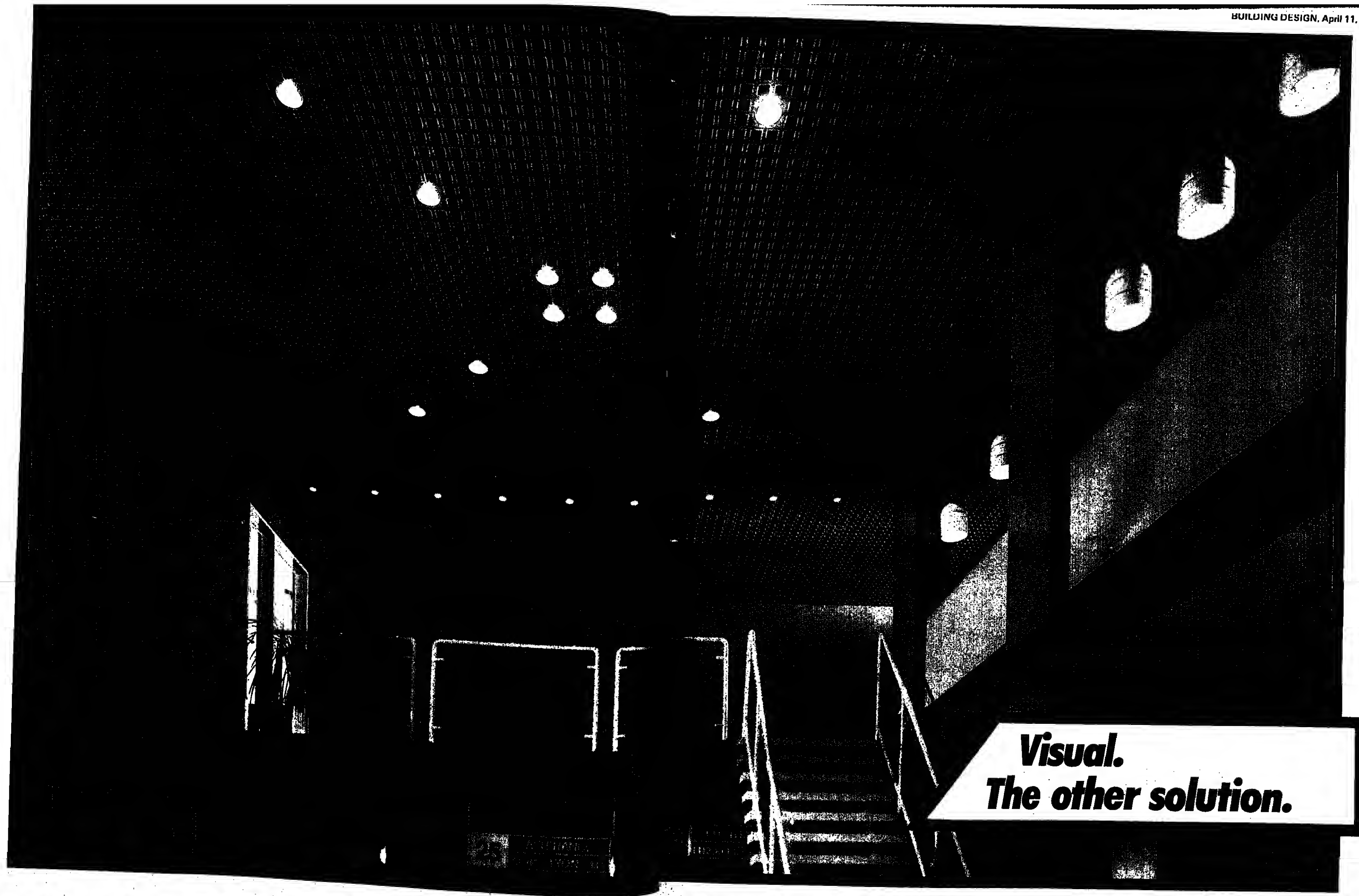
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مركز التصميم



Frank Lloyd Wright's Imperial Hotel is legendary in Japan — it has just been rebuilt in a museum. Peter Popham recounts its history and looks at Wright's lasting influence in the country.

# THE SORCERER'S APPRENTICES

MORE than 15 years have passed since the demolition of Frank Lloyd Wright's Imperial Hotel in central Tokyo, but the old "sorcerer's palace", as brilliant, prickly and idiosyncratic as the man who designed it, refuses to lie down. Its hold on the memories of those who knew it seems permanent.

Wright is arguably the only architect this century who has succeeded in capturing the imagination of the public for whom he built and performed. His love affairs, his capes and canes and loud pronouncements all played a part, but photographs of the old Imperial prove that his architectural work was

at the bottom of it. His aim was to dazzle, enchant and amaze. And the old Imperial, the finest expression of the first, most buoyant phase of his long career, did all those things to perfection.

It was, by all modern standards, an extraordinarily fussy building from the outside. The basic structure, quite complicated enough in itself with its eight separate roofs, took shelter behind a fantastic array of ornaments: huge urns, planters, carved cornices, piles of stone bubbles, decorative mulins and pillars and abstract stone sculptures. It was far too rich to take in at a glance. You could spend half a day out there by the lily pond, absorbed in it.

One effect of this battery was

to blur the distinction between the exterior and the interior, an effect intensified by the fact that the building materials, brick and volcanic Oya stone, and even the quality of the decoration, were much the same inside and out.

The lobby was high, considering the structure's crouching, ground-hugging profile, and light filtering in through the third-storey windows made it feel even higher and lent it a slightly submarine quality. Beyond, the rest of the building beckoned, drawing the guest up steps into intimate sitting corners, into bright lounges, through into the banquet hall with its fabulous decorated stone brackets, or along the corridors to the bedroom wings.

The sense of freedom im-

parted by flowing space, space which is sculpted as if it were a palpable material, is familiar now, but Wright pioneered it. And that idea, like so much else that was excellent in his work, came from Japan.

Which brings us to the proper beginning of the story of Frank Lloyd Wright in Japan. The entrusting of the design of Japan's most important public building to this headstrong, visionary foreigner seems one of the most reckless acts ever committed by a Japanese in authority. But it was not a mistake, however much it later came to be regretted.

Under the influence of Japan, Wright had given American architecture new forms, and a new idea of beauty; he had even

tried to establish it on a spiritual basis, summed up in the phrase "organic architecture", which owed much more to the East than to the West. With the construction of the Imperial he was able to repay some of this debt, and at the same time to create the finest monument to cross-cultural understanding that Japan has ever possessed.

Wright's first encounter with Japan was at the Chicago World's Fair in 1893. The Japanese national exhibit was housed in a replica of the Ho-odo, the Phoenix Hall, an important temple of the Heian period. It has been suggested that the Ho-odo's plan, with two wings extending on either side of a central hall, was the inspiration for the somewhat similar plan of the Imperial. Perhaps so, but this first meeting had many other more immediate consequences for his work.

Wright was only 24 at the time of the fair, and highly impressionable. Welsh in origin, American by birth, he was struggling against the trend of the times to create an architecture that was not in thrall to the historical traditions of Europe. As the critic G.C. Munson has put it: "The natural confrontation with Japanese concepts was the hint required... to give his architecture its final and unequivocal direction."

The first great successes of Wright's career were the "Prairie Style" houses he built in the 1890s and 1900s, and several of their distinctive features were borrowed from the Japanese. There was the stress on the horizontal in the gently sloping roofs, and the deep eaves, stretching out to protect the broad areas of glass with which he was brightening the interiors. There was the dissolution of the old, boxy room divisions and their replacement by a fluid, adaptable interior space. Most interesting of all, there was his translation of the *tokonoma*, the ceremonial Japanese niche, into a ceremonial fireplace.

intended like the *tokonoma* function as the heart of the household, the focus of communal life.

These were the years when Japanese art and architecture were having an enormous influence on the West, but Wright was already using the uniquely imaginative and organic use of Japanese themes in his new domestic style, they were not to be found in the United States and Europe, too, and decorative designs are still common. The Japanese origins were not forgotten — though not by Wright himself. His later

work, like the collection of his works that had been published in 1910, and well thought of throughout the West. Hayashi, who had worked overseas in the art field, would certainly have known of him and may even have met him, thanks to Wright's interest in woodblock prints. He would have known of his affinity for Japan. Probably Takeda urged his selection too, for when Mr and Mrs Hayashi arrived at Taliesin II, Wright's headquarters in 1915, to talk about the hotel project, they were accompanied by Takeda's most trusted pupil.

Wright was delighted to

accept the job. He was well aware of the prestige of the commission, and flattered by the good opinion of the Japanese. But besides that, the timing was excellent. Wright had hit the first serious snag in his amazing career. In 1914 his earlier house, Taliesin I, had been burned down and his mistress and household murdered by a mad domestic. He had rebuilt and recouped, but his career had not yet recovered from criticism of his morals. It was just the right time to take a long break.

The Hayashis stayed at Taliesin II for a week, during which Wright prepared a rough plan of the new hotel. A persistent story has it that the reason the Imperial was so laden with Mayan and Aztec ornament was that Wright in South America had just fallen through, and he palmed the Japanese off with a second-hand design. There is no truth in this plausible-sounding tale, but the Imperial's design did have a lot in common with another of Wright's buildings, recently completed: the Midway Gardens in Chicago, a huge restaurant and beer hall complex built in 1914. The Midway looked as if it rightly belonged in

South America, too.

The Midway, however, was built in only 90 days. The Imperial took close on seven years. It was an epic production worthy of the talents of Cecil B de Mille.

In the foreground were the giant protagonists: Wright himself, elegant, sagacious, serenely convinced of his own genius though given to flaming tempers; Baron Okura, an 80-year-old with jet black hair who was still fathering children. In supporting roles were Paul Mueller, Wright's brilliant, fiddle-playing engineer; the tireless manager Aisaku Hayashi, his good nature always being taken advantage of by cunning contractors; and Arata Endo, Wright's most devoted disciple, so intent on emulating the master that he too would wear a broad-brimmed hat and cape to inspect the construction and relay Wright's commands.

Then there were the villains: the tricky brick bakers, the thieving stone cutters, the labourers who hoaxed away their wages and held the work up. There were language problems, fires, huge deficits. And finally, never far from Wright's mind, was the greatest threat of all, "this terrible natural enemy to all building whatsoever", as

Japan



The banquet hall in the hotel's heyday.

he put it: earthquake.

Problems beset the project from the beginning. The method of construction, walls of brick and stone with concrete poured into the gaps, was new in Japan. The 100 masons and 600 labourers working at the height of construction all had to be trained from scratch. And as nothing like it had ever been built in the country before, no one had a clue what it would be like. The initial budget was six million yen. By the end it had swelled up more than three times that much.

Wright's design was much more rational than his fantastic ornamentation would lead one to believe. To counter the earthquake threat he drove concrete piles down through the

eight feet of soft mud underneath. "The mud seemed a mercurial provision," he wrote, "a good cushion to relieve the terrible shocks. Why not float the building on it?" And so that was what he did.

The walls of the Imperial were solid enough, but they were not load-bearing. That, too, was part of Wright's earthquake-fighting strategy. Supporting all floors from the centre, "as a waiter carried his tray on upraised arms and fingers", eliminated the danger of tumbling walls and collapsing floors. Wright broke his structure into jointed sections so that in case of tremors each could move independently of the others; and he placed a large lily

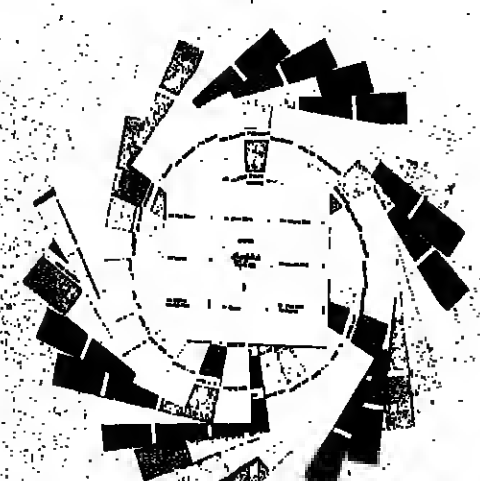
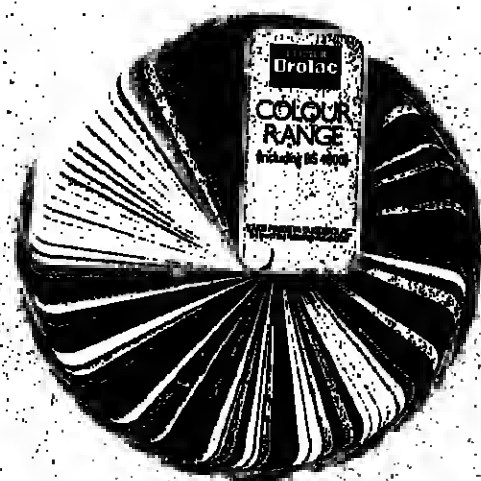
pond at the front to ensure that, in the event of fire, there would always be a ready supply of water.

More than three years went by in drawing up plans and procuring raw materials, and construction finally got under way in 1920. The site office, no mere but, was built of the same brick as the hotel, with a gently-sloping tipped roof, and from here Wright conducted operations. Nothing went smoothly.

The engineer Mueller, though a kindly, compassionate man by nature, was forever battling with Wright, who would heat the table, grab his cape, and flounce off around the site with Endo in his wake. Many of the artisans were convinced that the building would never be finished. Wright was impressed by their work — "How skilful they were!" he effused afterwards, "how patient and clever!" — but exasperated by their refusal to use the pulleys and mechanical stone cutters he provided.

At the same time his Western ideas got him into trouble, as he admitted himself. He did away with the shed-like structure which covered traditional Japanese building sites, with the result that the work was so hampered by rain that it took an

continued page 26



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Inside the lobby of the transported Imperial — missing the liveliness of earlier years, and with an inappropriately bland ceiling.

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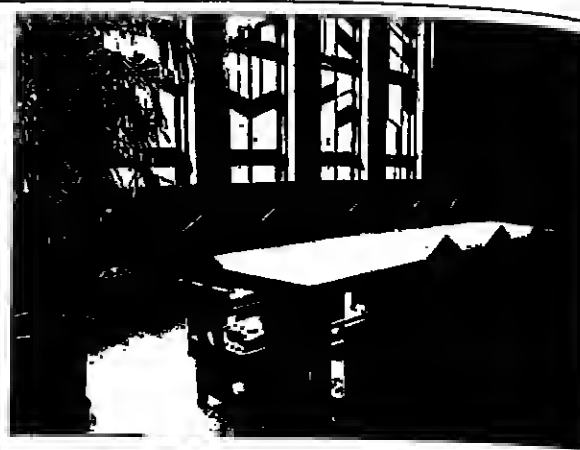
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Iiyugakuen school in Tokyo, designed by Frank Lloyd Wright. Photos by Tim Paag.



## The sorcerer's apprentices

from page 26  
additional half-year or so to complete.

As the end drew near, ill omens accumulated. Other foreigners in town spread rumors that Wright was mad, that the building would disappear into the mud at the first tremble of an earthquake. There was a showdown about money. By opening day on July 1, 1922, only the central block and part of the north wing were completed, but with six million yen already consumed the hotel's management decided that they had had enough of Wright and politely made him persona non grata. The building of the south wing was left to Endo. That autumn Wright left Japan, never to return. He was given the sort of tremendous send-off the Japanese reserve for those foreigners they are really happy to see the backs of.

Endo finished the hotel according to Wright's specifications and the date for the opening was set, with uncanny dramatic sense, for September 1, 1923. At 11.58am on that day, history tells us, Arai Hakuseki was sent on the floor of the great banquet hall. Why? One wonders. It doesn't matter though: what matters is that he was at his post. And at the moment the greatest earthquake in Tokyo's history belted the building. The floor Hakuseki was sitting on immediately sank two feet. The faithful disciple resolved, if necessary, to go down with his master's creation into the mud.

Fortunately, it wasn't. The damage suffered by the hotel was insignificant. During the nightmarish days that followed, when more than 100,000 people lost their lives in fires, the new Imperial was a haven for the homeless, and water from the pond Wright had insisted on helped to keep it that way. No matter that many of Tokyo's other modern buildings also survived the quake, Wright's vision and competence were vindicated, and his fame rushed through the country.

So in a sense Wright's Imperial Hotel was a legend from its first full day of operation. And a legend is what it remains. Just after it was finished, wrote Shinjiro Kirishiki, an authority on the Imperial's history, "the hotel was really beautiful. The whitish Oya stone combined with the yellow-brown of the brick and the gold paint in the cracks among the bricks created a strange and lovely colour scheme. I saw the hotel in my youth, and I remember it as a sort of sorcerer's palace".

Wright's life was on a heroic scale, and the earthquake's challenge in his creation seems of a piece with the rest of it. But considering that he spent four or five years in Japan, on and off, his impact on the nation's architecture was surprisingly limited.

He did leave his mark on

several buildings besides Imperial, and a few of them still standing. The prime site the Diet, is the most conspicuous, though it finished off (badly, they say) someone else. The preliminary sketches for the old embassy were Wright's, though again the work completed by another.

The extant building without question he built Wright's is Jiyugakuen ("Academy"), a private Christian school near the inner suburb Ikebukuro, designed in collaboration with Endo and opened in 1922. A modest work compared with the Imperial, but of Wrightian style and due from the heavy, four-story chimneys to the inverted "Y" of the windows, and the chain of the dining room, specifically designed, like most of Wright's furniture, but several sizes small for the school's students. The place is dreadfully dull, but seemingly beloved by its users.

What else? A majestic vulgar version of a Wright interior is to be found in a Ginza beer hall. There's also a house of his near Kobe, near school. His use of Oya stone caught on, and was used to decorate many exterior. And his translation of tokonoma alcove into a place enjoyed a translation to Japan which would amuse him had he known about it: the massive fireplace in the living-room of my own house near Tokyo, faced with small golden bricks, is inspired by his work.

Endo went on to devote his life to creating versions of his master's work of this kind, at least one of which, the Hotel near the port city of Yokohama, is as splendid as the real thing. Besides the Imperial, himself was perhaps the finest legacy in Japan. He made an odd promise, they parted, never to associate with each other again, when Endo died shortly after war (Wright had sent MacArthur to help him pay medical bills) his son, Endo, took over his natural firm, and later spent at Tallies II as one of his last students.

Raku Endo is still an architect, and the genius of his deep-eaved roofs and fireplaces of his comfortable houses squarely occupies a common Japanese-American ground that Wright still moves him: the idea of organic architecture, at one with its environment; architecture which is not plain, like a modern office block, but as a lily is simple, with a growth of function and form. His architecture which finds perfect balance on its site, swam on a lake.

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WEEK 1

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# SCOTTISH REVIVAL

An exhibition of artworks belonging to the RIAS suggests that a resurgence of Scottish design is imminent. Richard Carr reports.

THE exhibition "Turning Points" at the Talbot Rice Art Gallery in Edinburgh continues the exuberance of the Royal Incorporation of Architects in Scotland.

Last autumn the incorporation opened its own gallery at its headquarters in Rutland Square and in May will hold an architectural convention in Aberdeen. Charles McKean, secretary of the incorporation, says the convention "will be bigger and better than anything we have ever done before."

McKean is quick to point out that "Turning Points" also fits

this bill. Covering the period from 1820 to the present day, the exhibition presents the RIAS' own collection of paintings, drawings, sculpture, models and memorabilia — including souvenirs from the Empire Exhibition in Glasgow in 1938.

It aims to show "how the presence of a rediscovered or reinterpreted past has produced turning points in Scottish architectural history, particularly in the design of houses. It suggests that we are at another turning point and demonstrates current preoccupations and approaches. If the public, whom modern architecture has to

serve, is aware of this context and the profession's creative ability to meet it, we can expect a resurgence of excellent modern Scottish design."

This is, of course, an extremely ambitious programme for an exhibition and I am not sure it demonstrates a running theme, except perhaps in the section devoted to the 1930s. But, like the exhibition "Scotstyle", presented two years ago, "Turning Points" does show how alive and varied architecture in Scotland is.

It shows how Scotland recovered from the loss of her best architects, like Robert Adams, after the 1745 rebellion and began a period of radical town planning — the new towns of Edinburgh, the new town and west end of Glasgow, King Street, Union Street and the west end of Aberdeen. As the exhibition notes: "The state emerged as a significant patron of the profession, as did charitable trustees. Architect/client relationships remain largely personal, particularly in the realm of large country houses, collectively one of Scotland's most notable mid-19th century legacies."

It was, of course, a period of Greek-influenced Neoclassical style, especially when it came to public buildings. The exhibition includes William Playfair's own student drawings, Robert Smirke's designs for Perth magistrates' court and the Physician's Hall in Edinburgh, and Thomas Hamilton's unsuccessful proposals for the Royal Institution (The Mount, Edinburgh).

Historicism was also applied to country houses — as shown by James Gillespie Graham's proposals for Muthilly — and to monuments. It seems inappropriate to me that George Meikle Kemp's monument to Sir Walter Scott in Princes Street Gardens, Edinburgh, should be in a neo-Gothic style (just as his house at Abbotsford, much of which he designed himself, is in an English Tudor style). Perhaps there is some kind of justice in the fact that Kemp drowned in the Union Canal before the monument was completed.

The exhibition also tells us that, in 1845, William Burn and David Bryce invited Robert Billings to Scotland to prepare a four-volume series of detailed drawings of historic Scottish architecture, and that the revival, in an indigenous Scottish style, reached its apogee in the Wallace monument in Stirling by J T Ritchie. There is a marvellous drawing of the monument in Room 2, which covers the period 1890-1916.

The monument was built from 1885-87 and is extremely theatrical: commenting upon the style in 1854, *Building Chronicle* wrote: "Now in North Britain, we have old Scottish... the style for nine-tenths of our domestic buildings. And oh! what oddities are being perpetrated in its name!"

The building would make an appropriate stage set, just as Stirling Castle was used for Colditz by the BBC, and the tower and stair of Mackintosh's Queen Margaret College in Glasgow was transformed into a set for "The Hunchback of Notre Dame".

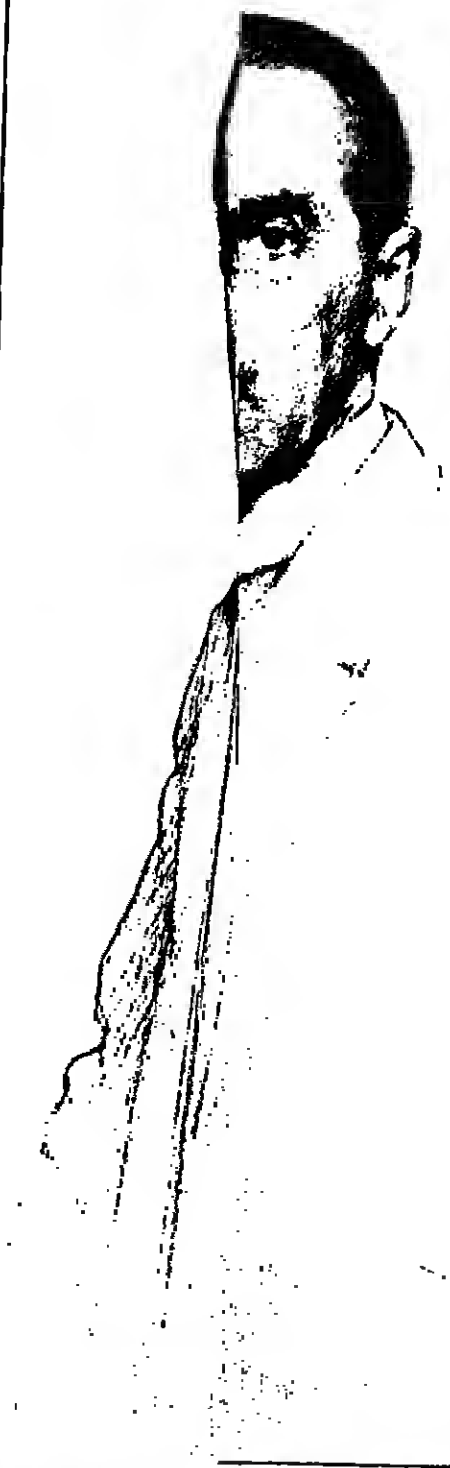
The period also saw a Scottish revival of the Arts & Crafts movement, and Room 2 includes Sir Robert Lorimer's measured drawings and elevations of Kellie Castle in Fife, which his family saved from being a roofless ruin and continue to live in today.

It is appropriate that another revivalist (and lover of Scottish castles), Mackintosh, should also be represented in the section by his marvellous drawing of Queen Margaret College. The English section of the movement is represented by the design of low-cost houses by the Rosyth Naval Dockyard, A H Mottram, a pupil of Raymond Unwin and greatly influenced by Letchworth.

But there was another revival, represented by the marvellous photograph of the Glasgow Exhibition Building designed by James Miller in 1901. These are the epitome



Supported competition entry by Kensington museum. Presumed to be by Alexander (Greek) Thomson.



Sir Robert Lorimer, a posthumous

by John M Aitken, 1930.

wedding cake architecture and are reminiscent of buildings put up in Paris a few years earlier.

If the period before the First World War shows several different turning points, the post-war period, as exhibited, is more coherent. Whether this is the result of the RIAS' own research into, and love of, modern international buildings of the inter-war years, or actually the case, I am not sure.

Room three of the exhibition reveals how strong the international Modern Movement was in Scotland. It was epitomised by new cinemas — Green's in Dundee was a beautiful example. Its original slender tower is now hidden by grey corrugated sheet.

But there are other buildings of the period which remain much as they were. These include Kininmonth & Spence's house in Dick Place, Edinburgh (1933), the Maybury Roadhouse

in Edinburgh (1936) by Paterson & Broome, which still has most of its interior fittings intact, and Grinloch House near Kippen in Stirlingshire. Designed for the Colville family by Kininmonth & Spence in 1938, the latter, a large mansion house complete with swimming pool, has been described as a mixture of Regency and Modern and is represented in the exhibition by photographs, a model and a fireplace.

The exhibition also reminds us that, during this period, most modern buildings were actually tried out on either animals (like the penguins in London Zoo) or miners. There is a photograph of the pithead baths at Cardowan in Lanarkshire, which were designed by J A Dempster in 1935 and look remarkably like the stations Holden was then building for London Transport.

Less adventurous, perhaps, was the Chicago-inspired Draffen store in Dundee, designed by Thomas & Wilkie between 1929-35 (their building for *The Courier* is a better example of this influence) and Thomas Tait's art deco St Andrew's House in Edinburgh of 1934. This has always seemed to me a particularly fascist building.

But if that is so, then his reputation is regained by his work for the Empire Exhibition in Glasgow in 1938. The exhibition contains a photograph of this site and a model of his 300ft tower, the concrete foundations of which remain in Bellahouston Hill.

Room three introduces us to a new kind of architecture — the architecture of pleasure, of cinemas, ice rinks, roadhouses, pavilions, cafes and garages. A photograph of the Empire Exhibition is striking in that it reveals how the exhibition was a forerunner of the 1951 Festival of Britain. "Turning Points" says of the exhibition: "It attracted an international audience of 13.5 million, despite the Munich crisis and the wettest summer on record, to the greatest display of new architecture in Britain in the first half of the century."

The final section of the exhibition argues: "For 25 years after the Second World War, the priority was speed and economy of construction, and the reconstruction of town centres, principally to international models. Questions of identity, locality or even nationalism were considered superfluous and inappropriate. The construction boom began to falter in 1973 and stopped by 1979. There was a chance to reconsider."

This has led, the exhibition suggests, to a new emphasis upon conservation, rehabilitation, an awareness of past values and of the importance of the environment. There are references to Kit Martin's conversion of Cullen House into 13 self-contained units; to T M Gray's work in the Grassmarket, West Port and The Pleasance, Edinburgh; to Kantel's work in Carlton Road, West Nicholson Street and Forest Hill, Edinburgh; and to the conversion of the building in the Fruitmarket into the City Art Centre by Edinburgh District Council's architect.

There are also references to some of Scotland's most modern buildings — RIBA award-winners such as the Basil Spence, Glover & Ferguson of 1977, the British Steel Corporation factory by the Rench Hall Blyth Partnership of 1978 and the Church of St John Ogilvie in Irvine by Douglas Niven and Gerald Connolly of 1983.

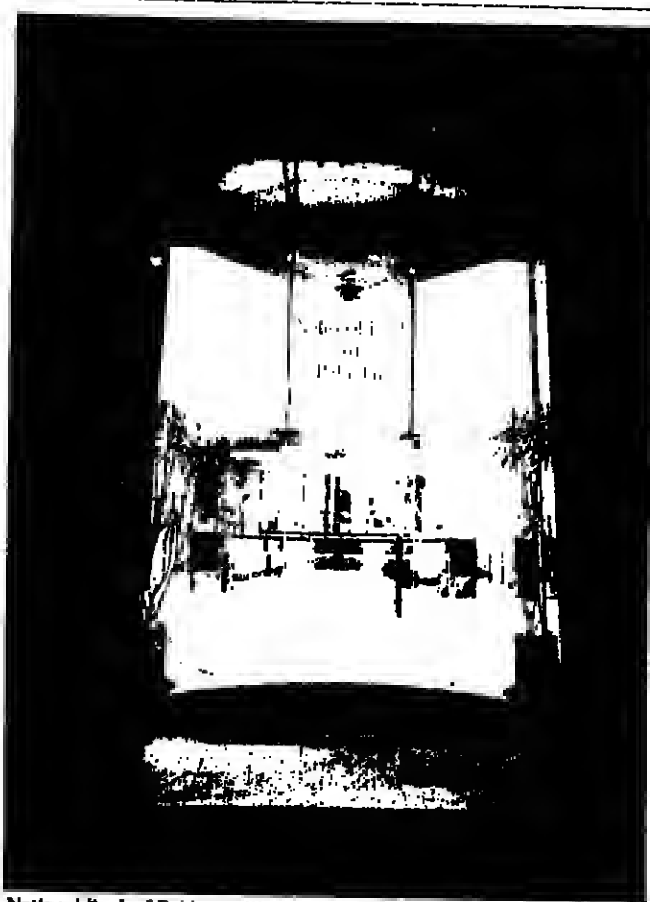
Recent and unfinished buildings are also covered: Elder & Cannon's National Bank of Pakistan in Glasgow, James Parr & Partners Exhibition and Conference Centre in Glasgow

and Hugh Martin's new headquarters for British, also in Glasgow.

The exhibition reveals that there is a lot of extremely interesting architecture in Scotland, though one of the final observations in the exhibition does strike a cautionary note: "The combination of defence spending and increased shopping and leisure spending reminds one of the late Roman empire: bread and circuses." Does the empire rely, one wonders, on the continual supply of Scottish oil?

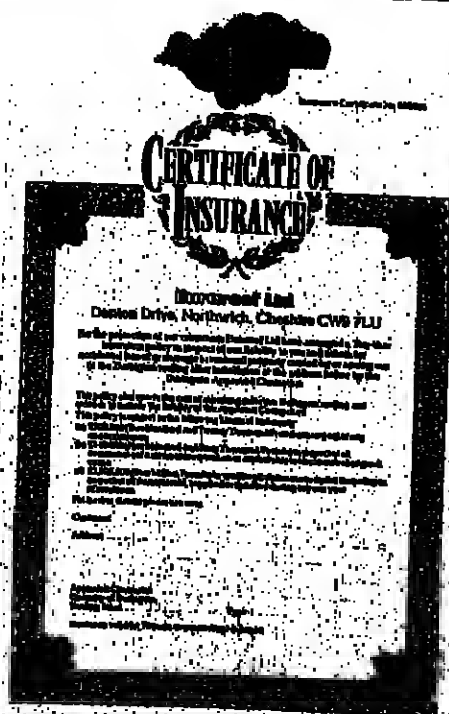
Turning Points continues at the Talbot Rice until April 19.

National Bank of Pakistan, Glasgow, Elder & Cannon 1981.



## Errors of installation? Latent defect liability?

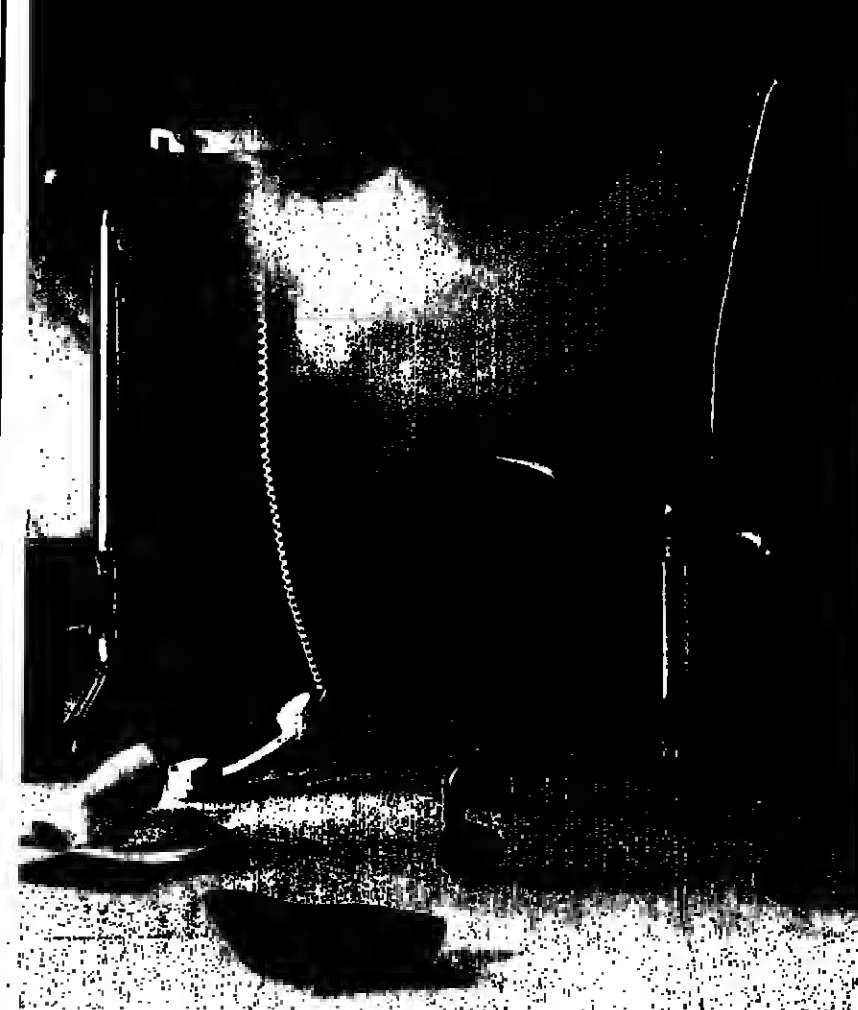
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# THE GUNNEBURY TALES

As Gamma City, the urban prescription generated by Nato (Nato Architecture Today), moves from London to Edinburgh, Brian Hatton examines where they come from and where they're going.

IMAGINE nine architects on a pilgrimage to Gunnebury. On the way they start to tell each other stories around themes of architecture. Call them "divisible cities", because instead of each telling separate stories, they keep interrupting each other, adding extra characters, altering plots, mixing up narrative structures and idioms, changing functions and settings, swapping tropes, transposing genres, subverting, interacting, downright interfering, or just going their own sweet way. Not "once upon a time", but "Once across/through (add your own preposition) a space".

The stories each begin with real-life motifs, but soon become something more, pushing a little further into space and substance how each motif might be more vividly itself by being paradoxically revived as something else.

Nato's method is like this: they would follow Mikhail Bakhtin's remark on Rabelais: "There is nothing absolutely dead; every meaning will have its carnival of resurrection." So it is with Nato's city narratives. They discover something true and essential about how people are living now and project them into architectural might-be's — "nightclubs" — enhanced possibilities of life through intensified possibilities of architecture, the enhancement never given to us as once-for-all certainties but constantly resurrected afresh out of the designer's conjuring of events with fantasy. Conjure the events with enough imagination, say Nato, and the objects will spring up in carnival around them.



Urban transformation: rubbish refines food Nato in London's Air Gallery.

image of exchange. In Nato's Gamma City exhibition, the X, Y, Z, & T (for time) coordinates of space are defined by the contents, acts, agents, and events of exchange that refurbish and resurrect new facilities from the current capabilities of urban confusion, confusion, and diffusion. Think of Nato's kind of architectural rediffusion network, except that in the process of relaying the given motifs from their hand-on local sources onto the architectural realm, these get altered, enriched, amplified, but still on hand, and not abstract. Real, and not abstract certainly, but doubtless also made, as Mark Pizman put it in *Nato 1*, "inverse, perverse, reverse".

Nato sees in the city an infinite network of Chinese whispers in which every relay is the source, and creative rediffusion the condition of contemporary culture and therefore of architecture also. Accordingly, the titles of the Gammabury Tales here proffered are neither definitive nor truly distinct, but merely generative, a kind of matrix wherein a provisional order can prevail only in the prologue: in the telling, the tales get used — and as Wittgenstein said: "Don't ask for the meaning, ask for the use."

Likewise to those who complain of too much conjuring, I would point them to Stephen George's poem, *Man and Satyr*. A satyr, as hybrid man-goat, is already very Nato, and "goat" in Latin gives us "Capriccio", with its pastoral friskiness. "Industrial capriccios" or "urban pastoral" would be a good description of Nato (see the catalogue to Nigel Coates' AA exhibition of "Arkabion"). In George's poem the goat-man says: "You are but man... our wisdom begins where your wisdom ends." The man replies that the day of myth is over and the Satyr's day is done. "Yet", replies the satyr, "Nur durch den Zouber bleibt das Leben wach" — "Only through magic does life stay awake"...

## The Townplanner's Tale (magpie's-eye view)

NATO's aim is to recast the modern city in a truer, because more natural, image of itself. To this end they experiment with increased densities of events not merely in the megaseals of townplanners, where they take the existing substance of the city as megastucture, but right down

through all spatial experiences, through block, building, room, and body. For the first time since the Bauhaus, Nato presents a whole-culture continuity of design, "from the cushion to the city", but now not imposed by some supposed "universal design method", but rather simply drawn together, freestyle, from the street vernacular of innumerable local initiatives and creative misuses. To this end the Nato townplanners become cultural magpies with wits and eyes for genetic motifs.

## The Craftsler's Tale (woodworm's-eye-view)

THE words "freestyle" and "vernacular" hark back to the arts and crafts, but by very bent routes, like the rusty twisted steel that Nato often builds with. Urban trades, like panel beating and welding, may nowadays mix with anything from computer hacking to hi-tech rock-climbing in individual cases, but insofar as all show native skills freely deployed, then they may, like Nato themselves, be regarded as among the mongrel progeny of William Morris (Nato is a guild? Not quite), even though the aesthetic they evoke is that of farmyards and allot-

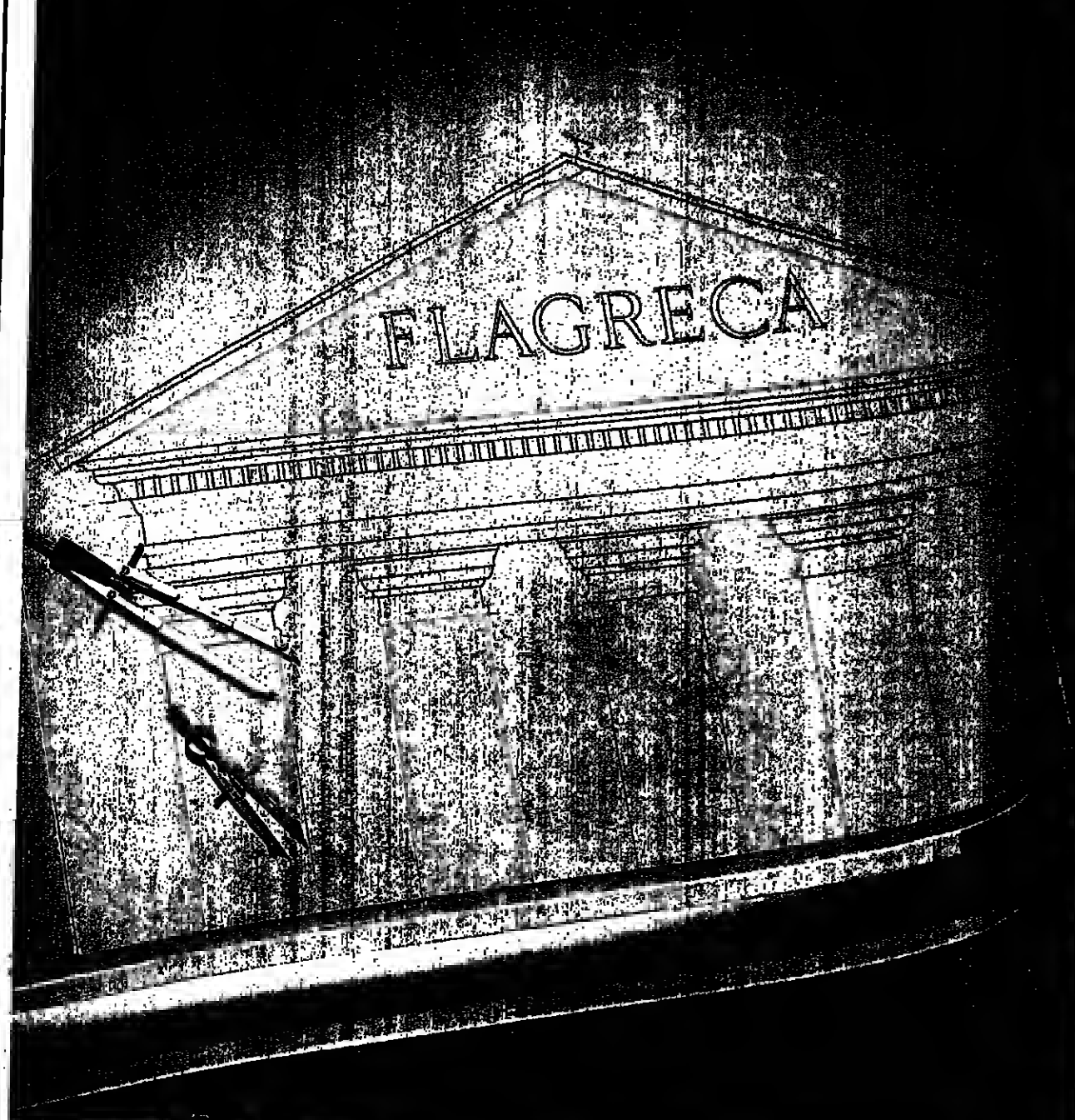
## Squatter's, Refurbisher's, Scrapmerchant's Tales

CERTAINLY Harold Steptoe is a father of "Albion", and an authentic folk-hero of English urbanism. He made the inner city seem like rough pasture, lean but free for the borrowing. Squatters have sometimes managed this also. But Nato would like the processes of much bigger operations, like area redevelopment, and the provision of information technology, to take on the same attitudes, with the same freedom



Gunnebury City — Home with Bench, drawing by Catrina Beeson.

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## The Picnicker's Tale (Culinary highlights)

A PICNIC, such as the "Guinness and Grub" Nato outing in an overgrown Thames eyelet described in the introduction to Coates' "Arkabion" catalogue is in many ways the quintessential Nato situation: carrying culture in nature with maximal pragmatism, but with classical prototypes. Think of Giorgio's "Fete Champetre" and its urban burlesque in Manet's "Lunch on the Grass", then burlesque it again to "lunch on the terrace", and then again to "lunch on the market-place", and you will be engaging in the Nato narrative, creating your own "nightclub", and alternative architecture that begins from the body, ends in building, through freedom.

## Nightclubber's Tale

IN the early Nato years, many picnics for the ears and eyes were

undertaken in nightclubs, which were to the Nato attitude what the grotesques were to modernism — an artificial nature within, allowing freedom to deconstruct, improve.

## Three Domino Tales: Raw, Readymade, Natural

CORBUSIER'S "Maison Domino" was a bare proto-structure for all of his modernist theses. What would be the equivalent image-cum-structures for Nato? I would suggest three: a structure, a system of objects, and an event. The structure is a gutted raw building, fitted with refurbisher's scaffolding and bishnutes for rapid transference. The second would be the photo of Duchamp's studio filled with "Ready-mades" loose for the asking. The "Readymade" is the object in limbo, hung between one use and another, "between here and now", as Catriona Beeson put it. The third would be the Mnet picnic, described above. From out of this matrix, Nato's "Albion" and "Gunnebury" come.

It scrambles uses and meanings, bends stereotypes... uses double levels... Nations are used politically. Its city is made active again, putting back the movement that Modern Movement Man forgot about. "Why Gunnebury?" Because Gunnebury says out spontaneous only. They radiate strong their radio waves, effecting built mutations.

## The Dilettante Methodologist's Tale

WHEN, two years ago, I reviewed *Nato 1* in *BD*, I dubbed the group with the oxymoron "radical dilettantes", and in an article in *ZG* magazine about Nato, I suggested that "madness is their method". It is curious that despite the high level of improvisation among the Nato group a surprising degree of principled method can be abstracted from the "madness". In reviewing Coates' "Arkabion" exhibition I induced 24 such tenets of "enle" from the "capriccio".

It is entirely characteristic of Nato's muggle humour and opportunism that these should then have been seized upon and reprinted in *Nato 3* as "Nato's Building Regs". I offer them again here (pp 34-35) as a thinking-aid to Nato beginners.

## Gamma Tales

NIGEL Coates, in the introduction in *Nato 3* to *Gamma City*: "Think of an intermediary architecture on that edge between people's lives and the given city, a kind of city furniture poised to refurbish rather than rebuild. The interweaving of diverse functions should be seen as positive. Hence look upon tangled road-rail junctions, building sites and converted factories as *Gammabury* places built by accident. Unpick the situation until bare signs show through, then expand them and spread them out to make space really work as a trigger for experience. Build in fictional gestures and narrative side-steps, because peripheral ingredients can upgrade reality when thrown in with it. Constitute new situations with new means and new technologies, not as futurology, but as roving stock. Tape-decks, disc drives and VTRs have outgrown their status as commodities. They're spare parts of the architecture of our daily lives. Use materials to exploit their differences. Bend them, stretch them, paint them out and re-use them, use their connotations to build impulse into dynamic form. We want sensual architecture: architecture which stimulates."

"Nato's *Gamma City* is a get-up-and-go smirer pack based on typical sites and probable events."

Nato's *Gamma City* exhibition can be seen at The Fruitmarket Gallery, 29 Market Street, Edinburgh from April 19 until May 17. Open Tuesday-Saturday 10.00am-5.30pm, admission free. Details: 031-225 2383. Thereafter the exhibition is expected to travel to Hull and Bristol. The first showing was late last year at the Air Gallery, Rosebery Avenue, London EC1.



Nigel and The Others, a world apart: Christina Norton, Nigel Coates, Carlos Villanueva, Martin Berson, Robert Mull, Mark Pizman, Melanie Sainsbury, Peter Fleasig and Catriona Beeson. Photo: Sheila Rock.

continued page 32



Drawing for the two-level (public and domestic) *Gamma City* as installed in the Air Gallery by Mark Pizman.



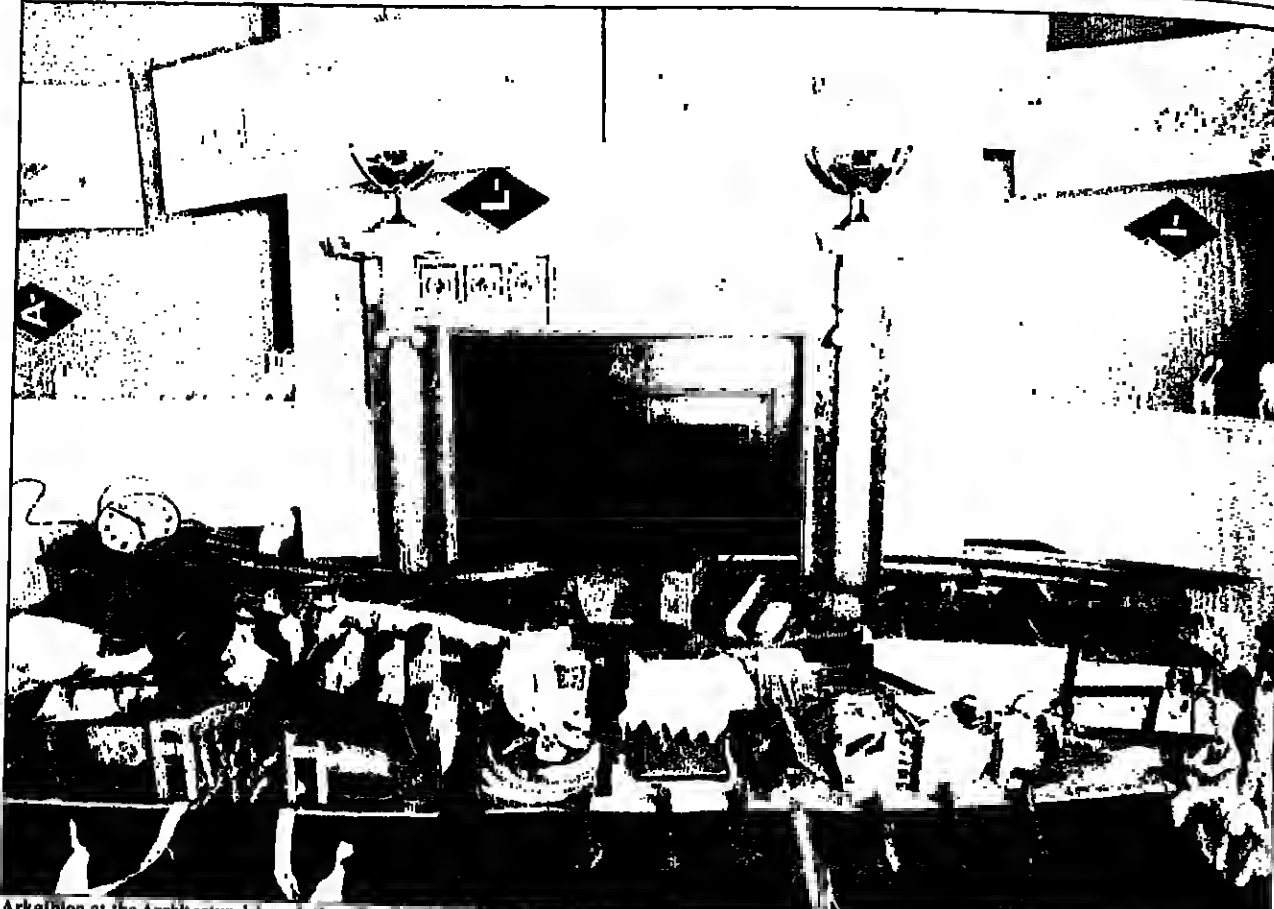
## External examiners slam diploma unit AA STUDENTS IN DESIGN ROW

STUDENTS of the new Diploma Unit 10 at the Architectural Association were kept on tenterhooks last week after external examiners slammed the unit.

BD's front page, July 15, 1983: Coates' Unit 10 causes controversy and Nato comes into being.

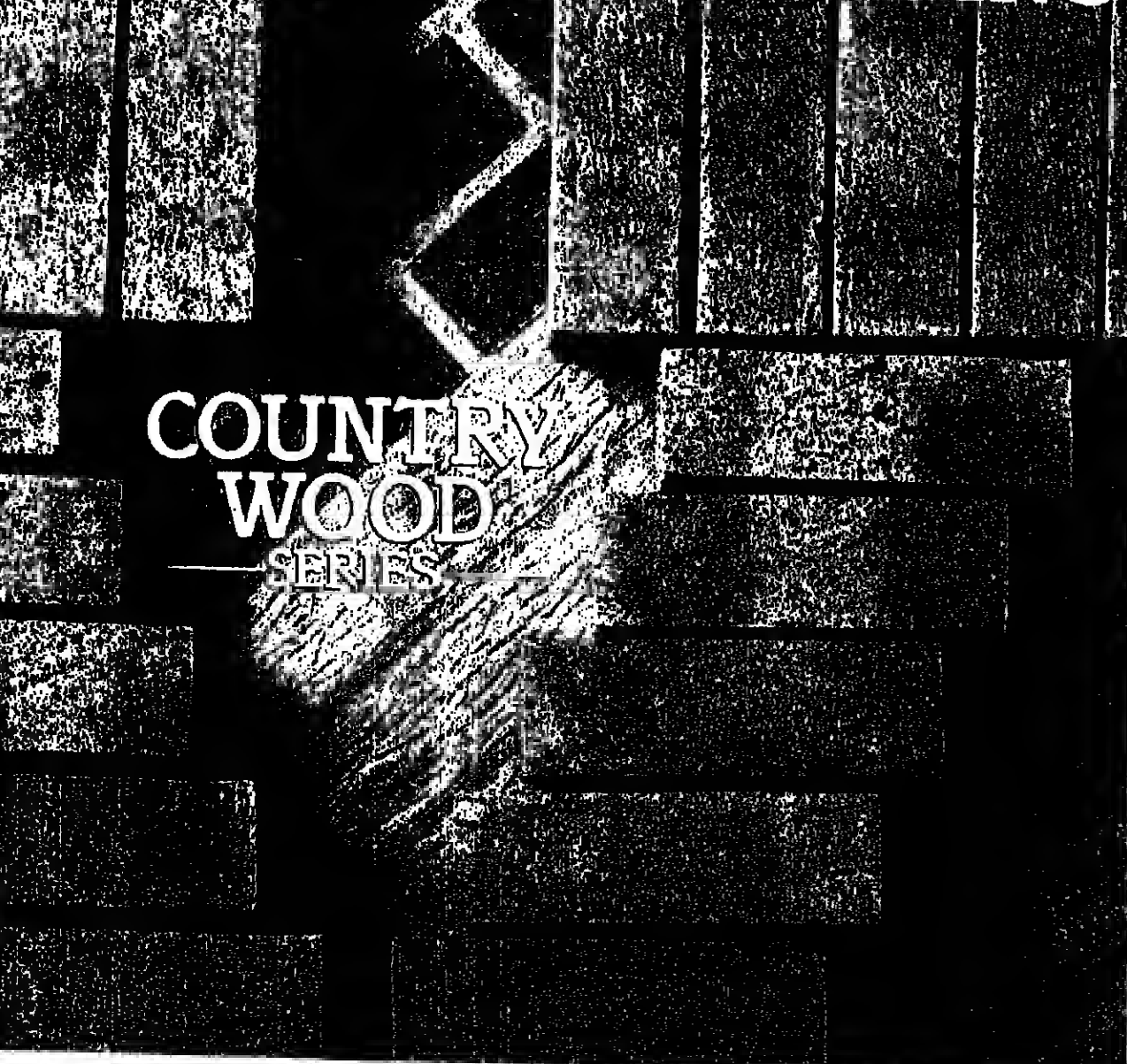


London from above Heathrow, Gormia City, by Nigel Coates.



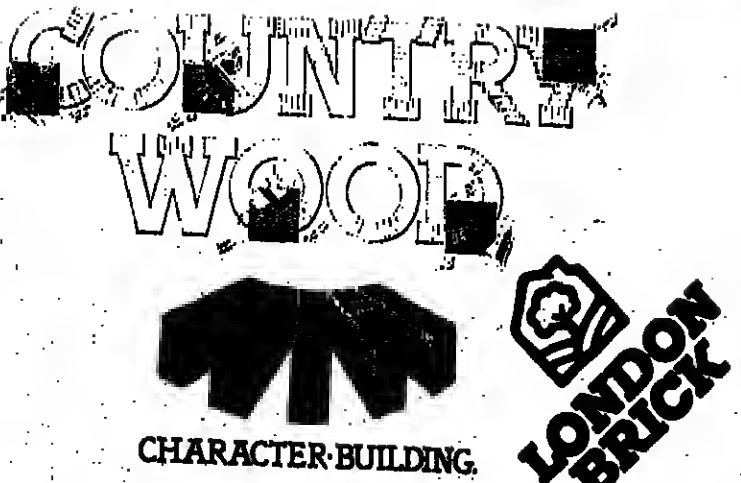
Arkafion at the Architectural Association, October 1984. Photo: Frederick Rothkopf.

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CHARACTER BUILDING.

## Gunnersbury Tales

from page 31  
Nato Chronicle

NATO began partly out of the practice in Coates' AA unit of setting common projects on linked intellectual position and terrain. Lines of institutions were interlocked, each representing extremes within functional types or because of the aberration of their contexts. From beginnings in 1980 the unit moved into industrial areas and in 1981-82 a project on the Isle of Dogs brought the future Nato group together for the first time, as were the polarities of home space and work, the meshing of which remains central to the "Gamma City" exhibition.

The concept of "narrative" was now deployed effectively in a design method opposite to those of functionalism, replacing analysis of tasks with an accumulation of narratives, first drawn out of the sites themselves—broken buildings and barren landscapes; secondly using video to mix up work and home without referring to buildings; thirdly by each member developing an industrial activity for each section of the site; and fourthly drawn from experience of life on the site itself.

The following year, "Al-bion", an area to the south of the river, was developed with intensified methods to expound the possible synthesis of the widening gulf between proliferating information technologies and the landscapes of industrial obsolescence, punk and the improvised style displayed by the unemployed young.

James Stirling's resistance to this work precipitated the

formation of the Nato group in summer 1983, and the first two Nato magazines followed in January and September 1984. The third number appeared with the "Gamma City" exhibition. Along the way, Nato members submitted for the Bostille Open project competition, the Sipsair Laboratories, and the Venke Biennale, as well as projecting a house at Wilsit on the Dorset coast for Derek Jermyn in the RIBA "Star-choices" exhibition for the 1984 Festival of Architecture. All these have been illustrated in Nato magazines.

For the Venice project a new strategy of separate but allied initiatives was adopted, and this has been developed in the Gamma City theme. Each member selected an area in London as the site for experimental mutations in the public and private lives of the city, interpreted through the linked themes of market-place and boudoir. Narratives were developed separately and then brought together in the exhibition as both drawn representations of the proposed treatment of respective sites and built examples of objects, utopian facilities and furniture that together would express the sensory impact of Gamma City's political, social and cultural attitude based on scrambling signs and processes.

Nigel Coates' Nato 3 editorial: "With Gamma City we hold up a mirror, but suggest how the parts inside the reflected image can be reassembled to make the present a little stronger. No soothing here. No crystal balls."



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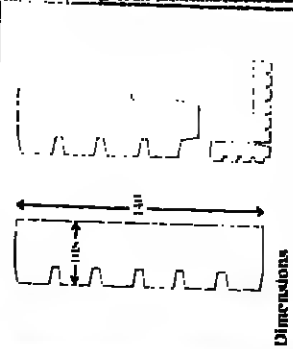
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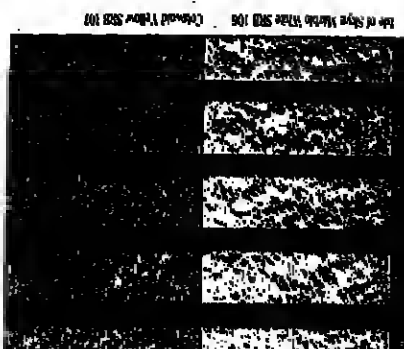
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## Nigel Coates

Nigel Coates is the sorcerer's apprentice who set the whole Nato ironmongery shop in motion and then couldn't stop it, but decided that things were better that way, and so snapped the magic wand into nine pieces, thus forming Nato. Coates is, among other things, an iconographical classicist, and very much the "baroque" in Nato's "industrial baroque".

Being older than the others, Coates' cv includes some very recondite prehistory, involving explorations in conceptual art, performance, theatre design, and nightclub culture in the 1970s (see my introduction to his "Arkabion" AA catalogue). In 1979 he took over Bernard Tschumi's Diploma Unit 10, where he had studied and assisted, and proceeded to turn what had been a sibilant but often arcane investigation of the phenomenology of architectural experience through the "discourse of events" into a forcing-house for a new kind of urban vision.

Since the founding of Nato, his own minor individual contribution has been "Arkabion", exhibited at the AA in

September 1984, where he proposed transformation of the South Bank from County Hall to Lambeth Palace into an exploded civic carnival and institutional exhibition with implications for the governance of London and the culture of welfare, commerce, and the building industry.

Still the main polemical force in Nato, Coates personifies the link between function and representation, high-life and subculture that launched Nato. His entry for the Basilide Opera House with Benson, Fleissig and Villanueva would, if built, have projected Nato onto a world stage, but perhaps set them on a theatrical course that might have sundered them from their industrial roots and artisan kinships (or maybe not — the Basilide is in Paris' East End).

Coates' talent runs to an often fantastical excess of colour and image; his Venice Guggenheim project, like a chromatic Piranesi, is an orgy of urban ferment. Like his contemporary Derek Jarman, Coates is fond of reinventing classical metaphors and recasting ancient allegories in modern guise, and at Winspit on the Dorset coast, this spirit seems to have infused the whole Nato group. Coates teaches Diploma Unit 10 at the AA and



Nato personnel (left to right): Peter Fleissig, Melanie Sainsbury, Catrina Beavor, Mark Priteman, Christina Norton, Carlos Villanueva, Martin Benson, Nigel Coates.

shares a practice with Doug Branson in which, like Beavor, McAdam, Mull and Norton, he has been much involved with the refurbishment, including fittings and furniture design, of public interiors currently including a restaurant in Japan, for which he has commissioned nine British artists and craftsmen.

## Peter Fleissig

Peter Fleissig lives up to his name, which means "diligent, assiduous, industrious". A fixer

and operator for the Nato group, his effect is greater than his visibility. His design interests have focused on specific, thoroughly designed projects, as in illuminated Ex Libris (machine to read with), and a building for the city with moving parts and a massive lift to alter the shape of

its rooms while displaying its workings to a passing public. This building contains a photographic exhibition space, and indeed Fleissig is an accomplished photographer of street details (see him in *The London Book*, ed Hugh Casson). For *Nato* 1 he wrote "Do Walls Have Eyes?", criticising the London Docklands Development Corporation and the "invented" homescapes that arise in escaping the impoverished collective realm: "Hence emphasis on space between work and home is Nato's current interest. They find their breakdance architecture does after all come about by working industriously by day and dozing by night as a prelude to a higher goal of a pleasurable occupational lifestyle that is closer to living-in than designing-for... Multiple statements, auto-antagonism of the (Dogs) Islanders, must act as devices to premiss the formalisation of the LDDC, who derive their legitimisation from the faceless pension-fund paymasters of the economy."

Fleissig is fed up with the permanence of flood-hunt public buildings and looks to technologies of moving parts to enable responsive meaning and flexible representation, and not just "hi-tech". For Fleissig, technology is an applied thesis on art, a thesis only now beginning to be truly possible as facilities diffuse throughout all levels from toys to IT. In *Nato* 3 Fleissig remarks on the "Late 20th Century" (late getting started, that is), and looks for new starting places in the increasingly various realities that make up the present. This enables architecture to take a new engagement to history, finding it in places that have hitherto been overlooked. "To look at history as a resonance of the present is what architecture should strive towards... No longer is architecture a classical chessgame of set pieces; today the act of architecture can have any starting place. It can start with the port just as well as the whole — a synecdochic architecture — with a personal history rather than a social (Mega) history. It could begin in the kitchen with the action of a knife (Sobotnik size 4) flitting raw fish, or as a reference to a door (Palindromic Book 2) or a set of overlapping proportions. Any architecture uses a series of parameters that can enhance and define a possible form. What is apparent now is that historical references are being used in other ways..."

One of Fleissig's Gamme contributions has been to make the exhibition itself in a project which takes all the other components of the Gamme City exhibition and rejets them as elements of a flexible neighbourhood medical service called "Siren". An elaborated version of this "Siren" is to be exhibited as a mock-up of a national hospital equipment showroom.

## PERSONNEFILES

Nato is more a group of individuals with shared concerns than a closed club. Brian Hutton, Nato's official biographer, profiles the nine parts that make up the whole.

## Catrina Beavor

Catrina Beavor grew up surrounded by farms and military manoeuvres, and her work is still characterised by a feeling for landscape and technological gymnastics. For her, "wide-open spaces" may mean the Scottish coast, with its geology and airy flotam of textures and colours such as bleached plastic cables, or the interior span of a warehouse converted into a campsite; a fibre-spinning factory turned into a gymnasium, or a synthetic beach that begins in the home and brings in the city (or vice versa).

A mistress of translucent collages, all of her work, from her "Tentily" filmset tourist complex at the Deptford end of "Albion", through her Sinclair Laboratories drawings (allotments, groves and orchards of apparatus for experiments in Surrey Docks), to the marine chandeliers of surgical tubes for "Gamma City", displays a delight in delicacy-with-daring that brings a feminine hand to the industrial landscape.

An enthusiast for science fiction (see *Nato* 1) as architectural stimulus, she went on in *Nato* 2 to advocate "patent bending" and creative plagiarism: "the design of the corbnet will already have been protected, while the use to which it is put remains outside the premises of the law."

For "Gamma City" and *Nato* 3 her "Lost Property-Left Luggage" imagines re-identifying old buildings through a kind of permanent urban tourism: vacant lots become vacation lots or film lots. The town and the building (which is also a citizen) become first beach bums, minimally equipped but open to washed-up memories and the untidy sea-harvest of souvenirs for new uses and properties-to-come. The city time-travels in style, but with luggage and ornament that has no scale, like pebbles and boulders on the shore; the chandeliers and showers of the boudoir become the workshops and cranes of the borough; lost property finds itself again in the tools of the poets.

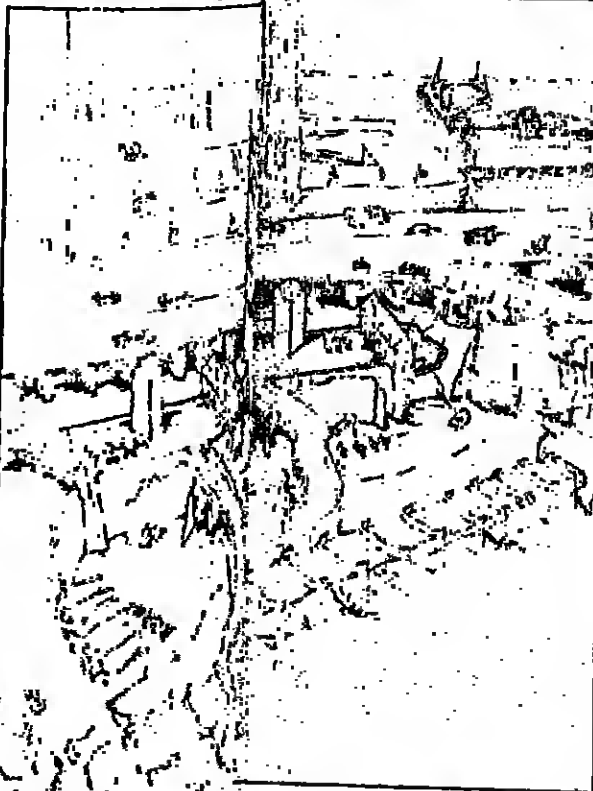
"Cities can be both cable and conversation, cellfold mid-story, medimn mid-message; complexity is the substance of urban living and the sustenance of urban design." — *Nato* 1. Catrina Beavor teaches at the AA and is now in practice with Robert Mull, Steven McAdam, and Christina Norton. "If houses in the city work with old factories and obsolete office blocks, a domestic language of *Notman* and *Jessani* is appropriate. Here novads work with residues mid private values."

## Martin Benson

Martin Benson is perhaps the most self-effacing of the group,



Nigel Coates: Gamma City-Gam



Martin Benson: Great West Co



Peter Fleissig: Siren project, 1985

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*Siren*, ed Nigel Coates, AA Publications, 1985, £10.00.

abattoir terrazzo for the bathroom, steel shelters for four-poster beds, perforated grills for shutters, flexible strips for showers and cupboards.

Elsewhere in *Nato* 2 a double-spread entitled "Albionise Your Livingroom" illustrated a number of these wayward items in actual use in Nato members' houses. A commscur of Gunnersbury, Benson has based his "Gamma City" project on refurbished factories-as-ads along the Great West Road. Poised demonstratively along the 50-naph gateway to Heathrow, the International Dispatch & Courier Organisation that Benson houses in converted tower-blocks and 30 factory doubles up as transit hotel and labour and expertise task forces awaiting dispatch to work overloads, catastrophes and emergencies all over the world.

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continued page 38

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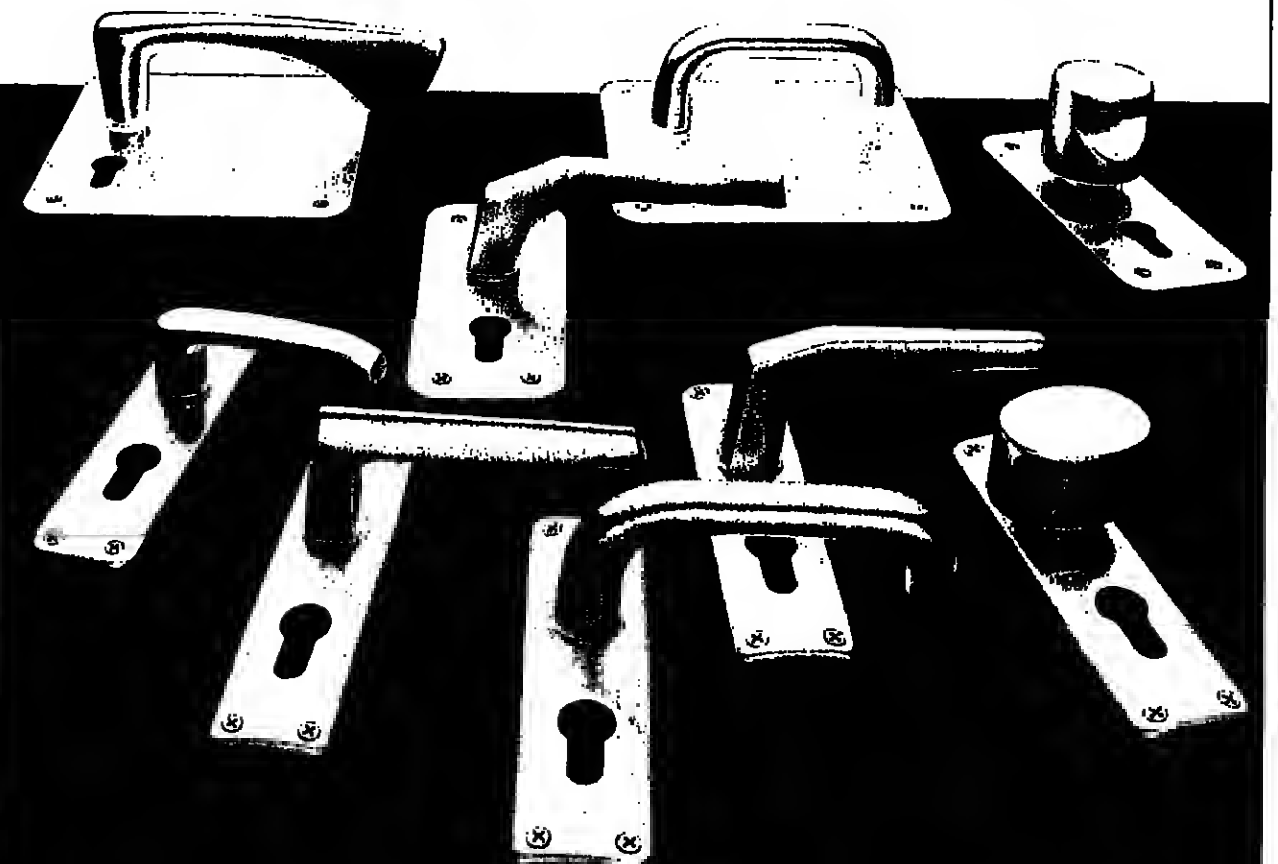
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Above: Robert Mull: Fish Fin Columns. Right, Christina Norton: Vending machine proposal for Bourne & Hollingsworth.

## Personnel files

from page 37

### Robert Mull

Robert Mull might be the group's closest rationalist were it not for his connoisseurship of corrugated iron, a kinship with New York street artists like system-artist Keith Haring, and a weather-eye for overloaded trawlers and bicycle-powered pantechnions in the Highlands (his family are from Tiree).

Like his partner Catriona Beever he brings a landscaper's

vision to the inner city, but whereas Beever arrives by sail and flight, Mull turns mega-structures into megaliths and pile-ons into pylons through an archaeology in reverse that layers the nine council estates of Troy over each other like stacking tables.

Mull begins with implements and elements that indicate urban institutions from out of doily rituals and domestic familiarities and ends with the monumental utopia of the city. In his sector of "Albion", called "Brookside", Mull erected civic

totems like giant toys or meta-physical puppets on five enormous podiums to enact bureaucratic events while beneath were parks for lories and tramps. Mull's primitivism meshes with a feel for systems in a search for architectural language, and to that end he is prepared to turn to abstraction on his way to synthesis. Mull interprets "narrative" as a genetic motif of design process rather than as imminent iconography.

"Albion has no predictable structure. Rather it is the translation of individual languages developed during the common process of working. The process, like a flight simulator, provides an active mechanism, an

orbital strategy of reversals which blurs the distinction between fact and fiction, negating orthodox urbanism to produce a territory poised between observation and anticipation... Our process centres on the deconstruction of multiple sources into usable fragments. The site, then a narrative to be explored through video, text, observations, then exploited to be given a comparable representation allowing their manipulation within a single medium."

Mull adds that "anthropology is unimportant; the authors are the first citizens of Albion, encoding their own process of discovery... Such deconstructed elements become the totems of Brookside,

capable of raising lateral inclusions... For Gamma City, Mull devised a pair of corrugated columns, directing lateral space according to the demands of the day. In series they define street as corridor, turned through 90 degrees into parallel, they initiate sleeves and trading bays. As a practitioner in partnership with Steven McAdam, Christina Norton and Catriona Beever, Mull anticipates more creative involvement of architects in the process of developing, with architects initiating their own bricks and engaging directly with the local market and community in the evolution of enriched programmes.

customer service and functional displays, and well-served barrows to spread into the street, allowing the building's floor areas to be accessed for fashion show exhibitions, and production demonstrations, television barn-stalls on the street. Christina Norton is a partner, practice with Steven McAdam, Catriona Beever and Mike Mull.

Mark Prizeman: Onion seller.

Melanie Sainsbury: Pleasant settings for the boardroom table, plus Beever's marine/surgical chandelier and Coles's wardrobe.

Carlos Villanueva: Weir Wall.

Stair burners by Mull and Beever.

abstracted electronic marketplace. Here rational man, complete with computer briefcase, crosses paths with shaven heads and doubled faces. Here tailor-made meiosis cobbles-together."

### Mark Prizeman

Mark Prizeman is probably the Nato group's sharpest social critic, but at the same time its driest humorist. An enthusiast for Thomas Pynchon, 40s Britain, and old engineering albums, his eye for architectural mendacity is served by a literary gift that can make sardonic parables out of unlikely habitats and their quirky denizens.

Prizeman's powers of tangential observations are doubtless sharpened by his residence in the squatters' quarter of Bonington Square in Vauxhall, which is probably the nearest living thing to a Natomod in London. Here, his house is threaded with a fertile confusion of oblique comfort and obscure manuals, and winking cooking, welding, and a Beaux-Art chameleon or two. Mark is one of Nato's magpie crafters-artisans, for whom art is the expression of

man's joy in his eutomising. Currently he is making a film, "Radio Dog", with Nick Turvey (see Nato 3), but by day he earns a bob a job with a very traditional firm of interior decorators.

For the beginner a gander at one of Prizeman's illustrational drawings is probably the quickest way to get an inkling of what Nato is about, a half-imaginative alter-reality scenarios complete with storyboards and characters like Felix, the Rev Grange Gorbals, Carmen Nemesis, Edwina Slaughter, Jules Lubbock (aie), Sharalla Gerflex, and the Earl of Wapping-Wall.

Prizeman's first Nato-bau was his live-in chemical factory, a sequence of mood elevations and sleazy perspectives for the Isle of Dogs. Then for Albion a provo-propinquity preelnet with a police tower built above a "Gunfish Club" and "Assisi" Noah's Ark housing with rooftop ostriches, panther-prowl, and a pine forest with wolves.

For Nato's Venice Biennale entry Prizeman designed a transporter bridge carrying gondolas, a lift-style (Runeorn

meets the Grand Canal). In Nato 1 he authored "Inverse, Reverse, Perverse" from which the quotation here is taken. In Nato 2, "Savage But True" ("I have always tried to advocate a sense of constructive chaos"), and in Nato 3, "Prostitute Choice and Taste Political": "I nipped into an alley behind a poster of unsuspecting heroes of Albion fighting to hide in some sleazy night-house, probably the Gunfish... The alley slipped off on a cove of canal, vulgarly, legs supporting platforms. The alley was full of people, clagged in the dark and damp. Half-naked men from the factory stuffing pay-packets down their trousers. Twisted screens, piles of ironing-boards, all behaving like some cruel experiment with a cage of the higher primates let loose on a cove of coitus distillate. Potholes and tracks cross-crossed, filled with people lying their faces, attending death, and generally talk among yourselves dear ladies."

Carlos Villanueva: Behind his expressive painting style — he

designs with a brush — Villanueva's is one of the most serious and consistent minds in the Nato group. He will think a thing through until all its implications are indicated, and only then move on to the next thing.

His Isle of Dogs timber-fibre factory was based on a thorough research of the industrial processes and attendant facilities such as a canal that fluted timber chips into the works between factory housing and a tower block stripped into a skeletal seasoning tower topped by a crane and neighbourhood club in the penthouse. Transparent wall-houses faced the factory tower and joined fabric and motorbike factories in the chaos of a lorry park. Nearby was "Venice", a tightly designed structure similar to a multi-storey car park to encourage active dialogue between different life-styles, and "Shed", which stored timber products, housed an enormous fireplace and canteen as public fixtures within the city. From the industrial piazza (see Outram's at Poyle) activity radiated to create dialogue between two factory lines, referring both to

### Carlos Villanueva

Carlos Villanueva. Behind his expressive painting style — he

hibitionism and scandal... Architectural antagonism becomes most provocative when it addresses the problems of the city. In this case it does not deal exclusively with formal concerns and architectural language, but also tackles the issue of lifestyle directly... In order to unravel what the city is, the continuation of this new architectural experiment (whether under the auspices of bourgeois society or not) is essential for the present and future resolution of an absolute reality, a reality made up of formal, stylistic, structural, syntactic, and psychic experiences, many of which have never been as rich as in the culture of the city today."

In Nato 3, "Activism, Architecture, Antagonism", he expounded Andre Breton's surreal belief in the resolution of dream and reality in terms of activism and antagonism in architectural practice between norms and codes of the profession and "the artists, whose endeavour is to push to the limits of his contemporary culture... Defiant tendencies in art manifest themselves as provocation, ex-

At Gamma City the visitor will see Villanueva's "Heavy Lamp" — a proboscis cantilevered from a concrete block — his "Keyboard Totem", a TV monitor on a charred post surrounded with vegetables for a databased market stall, his "Weirwall" a makeshift divider module made out of old sleepers threaded with telecommunications, and drawings for a professional services market off Rosebery Avenue.

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### Christina Norton

Christina Norton has a gift for making strong personal connections between individual experience and the multifarious demands of the industrial city at the greatest scale, and rendering them in propositions that are both bold and poetic, impressionistic yet systematic. For the Unit 10 Isle of Dogs project she projected a fabric factory out a process-podium enacting a ceremonial route attended not only by its machinery of production, but by the workers' apartments, restaurants, shops and nightclubs (dancing out the conveyor belt). Even the collective activities of the laundry joined the spectacle in a mountain of wool and bunnies of cloth — "the machinery hall and gossip lounge of the future. There the domestic action of washing one's clothes assumes a city dimension."

For Albion she proposed a megastore narrative of jotties around, neross, and through the phases of life with their own modes of conduct and exchange. Unemployment, signing on and its employment functions branched out and cut across adjacent projects, becoming a factory, fire station, workshops, garages, make-up corners, and even radio-directed mobile confessionals.

"Who's already there has a role to play in setting up new reverberations and giving definition... The programming of each part flows into each other... as computer work infiltrates the home with cables and consoles, cutting through and looting over old blocks of flats, so ironing-boards, lounging-seats, make-up corners, and personal bribe-a-brak begin to clustre and invade the onerous institutions of work. Domestic swapper..." (NATO 1).

In the Nato magazines Norton has presented clothing features such as the "Dress Apprentice" section in Nato 2, and Nato 3's "Industrial Chameleon" — Sweeping up the night before" & "Follen Angel hands".

For Gamma City Norton exhibited a vending machine layered with images of Bourne's and Oxford Street crossing each other as markets on wheels, suggesting the possibility of an which traditional counter arrays are replaced partly by automatic vendors, allowing the staff to engage more directly to

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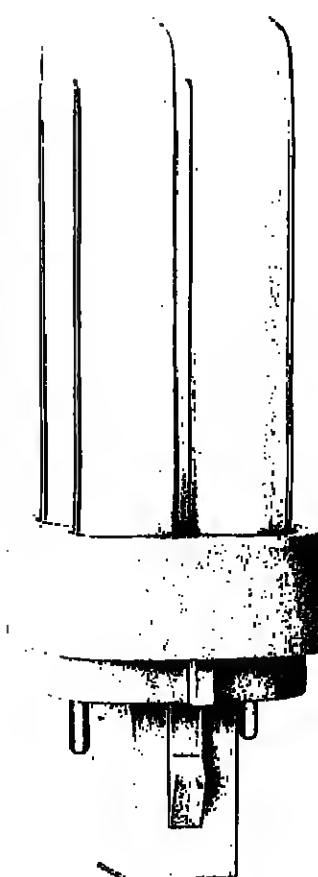
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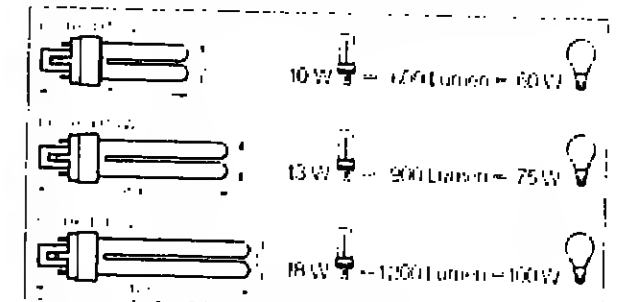
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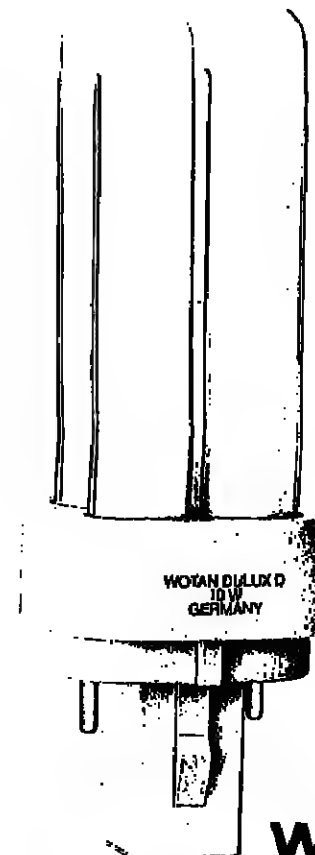
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## Books

### Homage to matters of the spirit

By David Spaeth

*Mies van der Rohe* by David Spaeth, Architectural Press

As far as Britain is concerned, 1986 is not the best year for a Mies jamboree. The exhaustive trial of the architect's reputation conducted by last year's Mansion House inquiry, when so many of our leading practitioners felt compelled to spring to Mies' defence, makes the prospect of another *Miesfest* this year somewhat unappealing – particularly when Palumbo's defeat means that we will not see a Mies building in London after all.

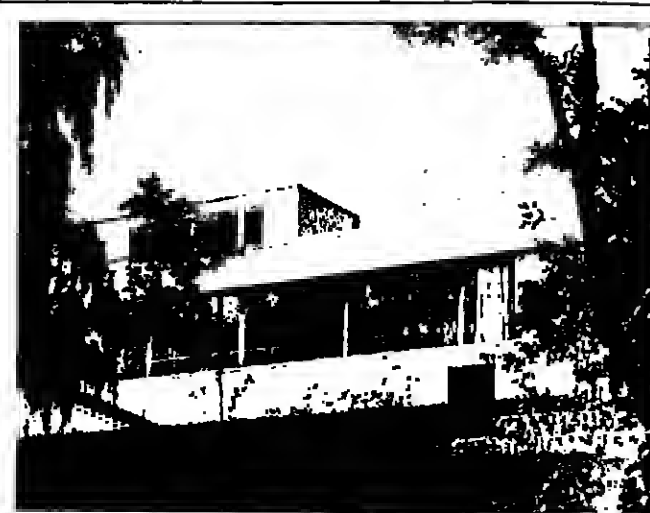
Nevertheless, the centenary of so lauded a 20th-century architect cannot be allowed to pass unnoticed. New York has already led off with the major Mies show at the Museum of Modern Art, which will travel later in the year to Chicago, Berlin and Barcelona (BD March 7). No doubt the presses will roll with commissioned works on the man the architectural press have hailed as the "originator" of the Modern Movement.

Like other leading German architects of his generation, most notably Walter Gropius (see BD, May 13, 1983), Mies enjoyed two consecutive careers. From 1907 to 1937 he practised in Germany, based in Berlin, and attained a degree of eminence as one of the leaders of Modernism in the 1920s and 30s.

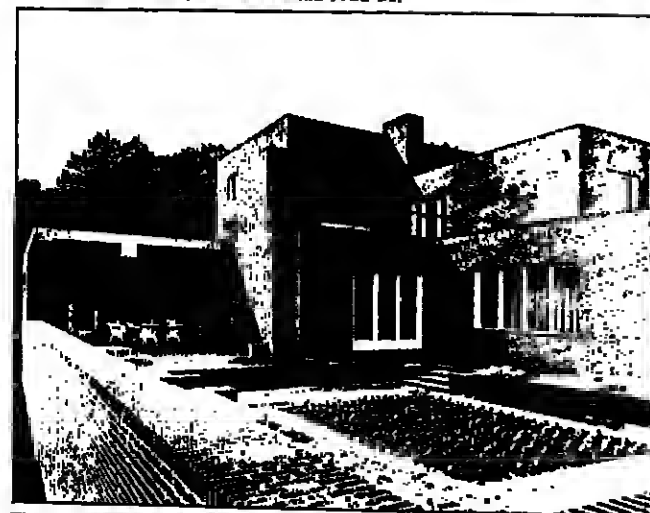
In 1938 he moved to America and from Chicago established a world reputation. Ludwig Mies van der Rohe was added later to impress was the son of a stonemason, born in Aachen in 1886. At the age of 13 he left school to work as an apprentice brick mason and then, after some time with a firm of interior decorators, went to Berlin to become an architect.

From 1908 he worked for Peter Behrens, at first under his assistant Gropius, and then as assistant to Behrens himself.

In this period Mies encountered not only the industrial application of architecture (Behrens was then working as designer and stylist for huge German combine AEG), but also wider architectural influences, particularly Schinkel,



The Tugendhat house, Czechoslovakia 1928–30.



The Wolfhouse, Germany, 1926 – Mies, unusually, explored brick in the 1920s.

Frank Lloyd Wright (through the 1910 exhibition and Wasmuth monograph) and Berlage, whose brick architecture Mies studied during a year-long visit to Holland.

In the First World War Mies served in the ranks on the eastern front. Returning to Berlin after the war, he established himself at the centre of the city's architectural avant-garde, particularly as co-founder of the constructivist/abstractionist magazine *G* in 1923, and, two years later, as co-founder of the Berlin Modernist pressure group the Ring of Ten.

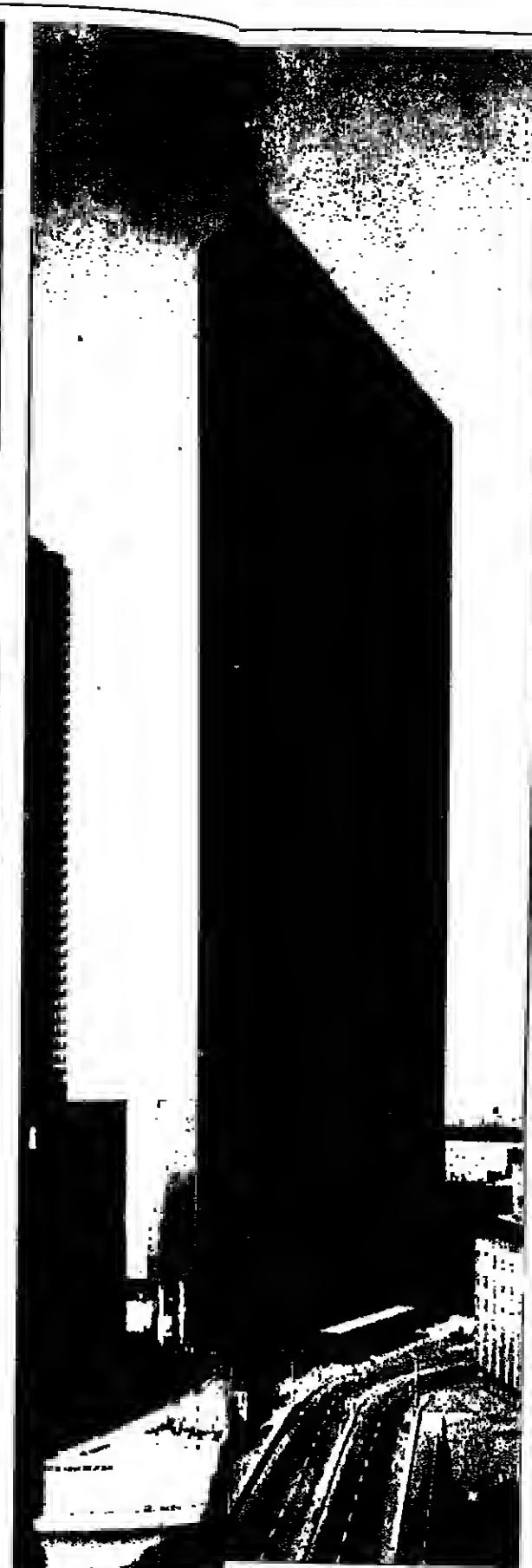
It was in this position that Mies consolidated his thinking about architecture. Not surprisingly, it had much in common with the thinking of his contemporaries on the European avant-garde circuit such as Le Corbusier and Sigfried Giedion.

Like them, Mies viewed architecture primarily as a matter of the spirit – in the mystical sense of Hegelian philosophy, as the incorporal

and non-material essence, the moving force of world history. As Mies put it in 1930, "the meaning and right of every age, including our own, consists solely in providing the spirit with the necessary prerequisites for its existence".

Mies believed that technology was an important characteristic of his age, and that architecture owed it to the spirit of the times to express that fact. It was important not to over-emphasise materials, since they were non-spiritual and of no inherent architectural value. What mattered was the creation of architecture that was true to the spirit of the day because, as he said (somewhat elliptically) in 1930: "Architecture is the real battleground of the spirit. Architecture wrote the history of the epochs and gave them their names".

In the 1920s, while other Modernists looked to concrete as the authentic "new" material, Mies explored brick, both for projects (the famous brick country house project of 1923)



IIT building, Chicago, 1940s



New National Gallery, Berlin, 1962–68.

and for built schemes (the Liebknecht-Luxemburg memorial of 1926 and the Wolf, Lange and Esters houses of 1926–30).

While most German Modernists (Ernst May in Frankfurt, Otto Haesler in Celle and Bruno Taut and Martin Wagner in Berlin) looked to state-funded social housing projects as their main field of practice, Mies remained the art-architect (like Le Corbusier). Most of his products of this period were private houses, not housing. The Weissenhofsiedlung, a housing exhibition in Stuttgart in 1927, was an advertisement for this "new architecture". Mies, as director of the exhibition, invited the participation, not of the housing specialists (May or Haesler) or the hardline functionalists (Hannes Meyer or Hans Scharoun), but of the Berlin group and international celebrities like Le Corbusier. The result was closer to an exhibition of bourgeois villas than of low-income housing.

In the early 30s the housing crew were driven abroad by the collapse of the welfare programmes in Germany, but Mies stayed on, became director of the Bauhaus after the Meyer period in 1930, and moved it to Berlin after the closure by the Nazis of Gropius' Dessau building.

Other aspects of Mies' oeuvre in this period disappeared as

Seagram clones emerged in Montreal, Toronto, Baltimore and Chicago, although not, in the end, in London.

A problem for historians of Mies is the disappearance of private papers from the German period. David Spaeth does not mention this difficulty, but he is not a historian and is not overly concerned about sources and methods. Rather, Spaeth is a Mies disciple from the American period, and what he gives us is a straightforward enthusiast's guide to Mies' life and work, with emphasis on the American years. The German period tends to be treated as a prelude.

Any attempt to place Mies in a broader re-examination of the history of Modernism is left to Kenneth Frampton's introduction. While Spaeth gives a fair coverage of the main points of the story, he does not aim to produce a scholarly or critical re-evaluation of Mies' place in 20th century developments. His book, while undeniably useful, cannot be regarded as in any sense definitive.

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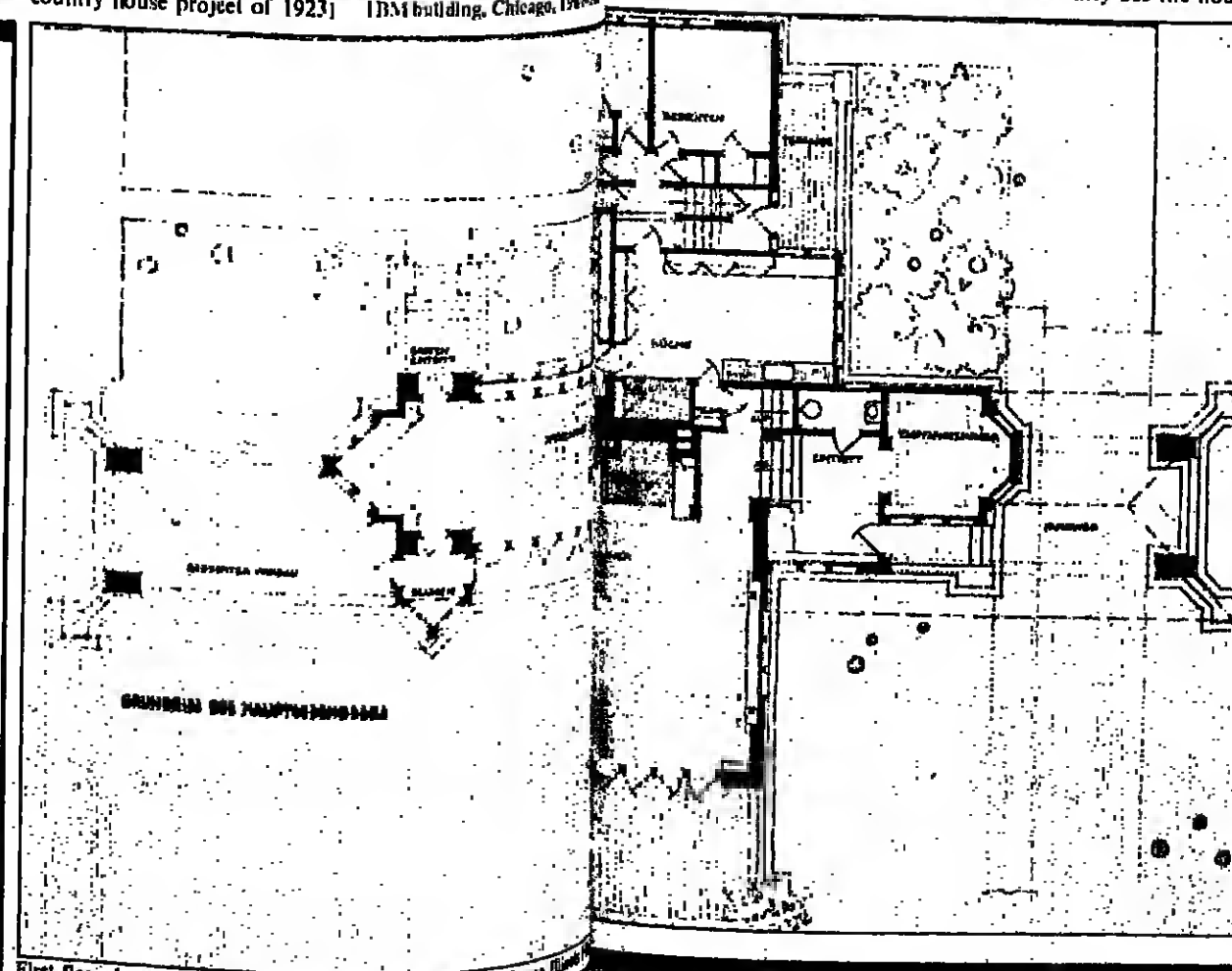
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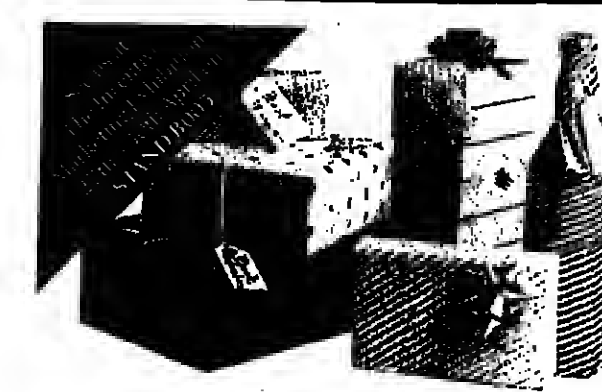
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BWSTA, through its member companies, accounts for more than 75 per cent of precision welded steel tube produced in the UK. This is used in a variety of applications,

including light engineering fabrication and furniture production. The effort displayed by the trade association to help its members overcome the apparently insuperable problems of becoming QA registered under BS 5750 is to be applauded. It is to be hoped that other building trade associations may follow suit.

Speaking at the launch, Graham Mackenzie, president of BWSTA, pointed out that "in today's demanding markets, however, there is a need not only for high quality products but also a requirement to demonstrate that quality standards are being applied throughout the manufacturing process". In fact, like justice, quality must be seen to be done.

Harold Hudson

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## Drawing board lamps

TWO new ranges of lamps, suitable for fixing to drawing boards or drafting machines, have been launched by Kings Legend. Crystalline T Fittings are for 75W tungsten lamps and Crystalline F with 11W fluorescent lamps. The former has a white or black lacquered metal body, polished aluminium reflector and a lampshade made in thermic resins. Crystalline F fittings have similar specification, but are also available in red. The fluorescent lamps restrict energy consumption to a minimum.

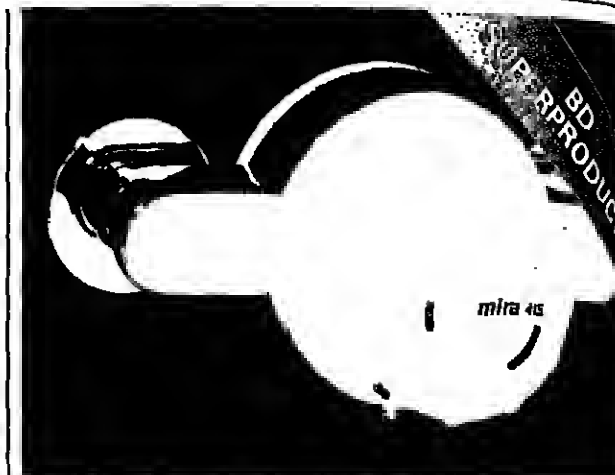
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FOLLOWING its acquisition towards the end of last year of Edenite Products, Monarch Aluminium has announced the launch of a stylish addition to the Eden Collection of aluminium-framed conservatories. The Eden Camargue features a new glazing system with sealed joints to keep the heat in and draughts and rain out, as well as a Monarch double sliding patio door with a robust locking system for maximum security.

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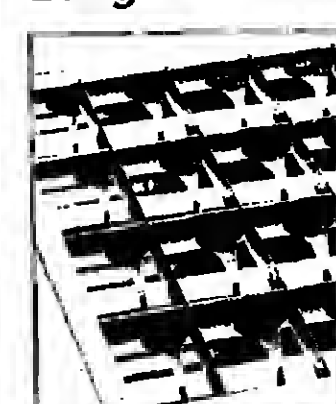
## Caring for roofs



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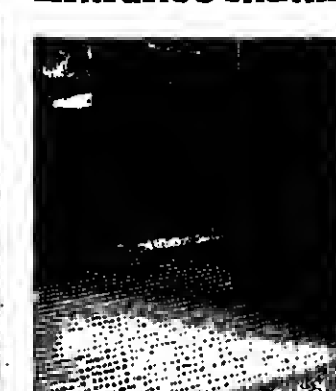
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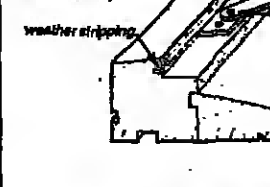


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## New products

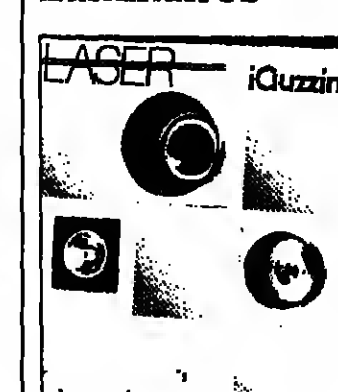
## Display unit furniture



FOUR new items of vdu furniture have been introduced to Twinlock Furniture division's popular Meadowcroft range. All items are made in natural wood and finished in light oak veneer. Desktop wiring flanges help keep the cable clutter under control. The range consists of an 800mm wide printer stand with paper feed slot, an 800mm terminal stand with in-built well, a 1600mm vdu table with adequate working space each side of the well and a pedestal with two or three drawers.

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## Luminaires



ITALIAN designer and manufacturer I Guzzini has been heaving away at the "in" thing in 1986 lighting — the low-voltage light fitting — and has come up with the Laser range of downlighters. These are available in the UK through Forma Lighting and are produced from die-cast aluminium, finely detailed and finished. There are 23 fittings of various types in a wide variety of finishes. There are six adjustable recessed models.

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## Eaves undertiling

DEVELOPED to avoid the frequent problem of premature sarking felt rot at the eaves of pitched roofs, Eavegard, from Marley Waterproofing, acts as a starter strip. The device is nailed under the lowest sarking course and overhangs slightly into the gutter. Available in 500mm wide rolls, 15m long, Eavegard is a 1.5mm thick polymer-bitumen sheeting, which is compatible with all bituminous undertiles.

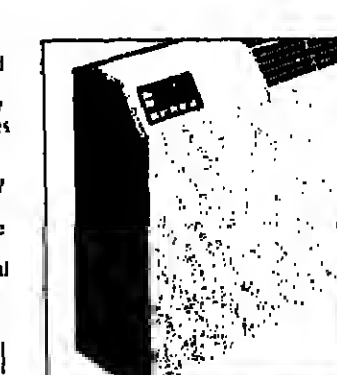
Enter 113 ON EXPRESS ENQUIRY CARD



## Heat pumps

SLIM, efficient and quiet, the new range of VersaTemp wall mounted water-to-air heat pump air conditioners has been launched by Temperature. Christened the Series 3, the new range consists of five basic models with cooling capacities from 1.55kW to 4.51kW at ambient conditions of 30 per cent RH and 24deg C. They can be installed as units with integral controls, or within an architectural feature with a choice of duct and discharge grilles.

Enter 115 ON EXPRESS ENQUIRY CARD



# It's a sure sign they didn't use Styccobond

The route to successful floorlaying can sometimes appear deceptively simple. But beware the hazards — of matching adhesive to floor-covering, to subfloor condition and to performance requirements.

The Styccobond range of flooring adhesives will help you avoid troublesome and costly mistakes. It is the most comprehensive range available and offers a proven product for almost every known floorcovering in any conceivable situation.

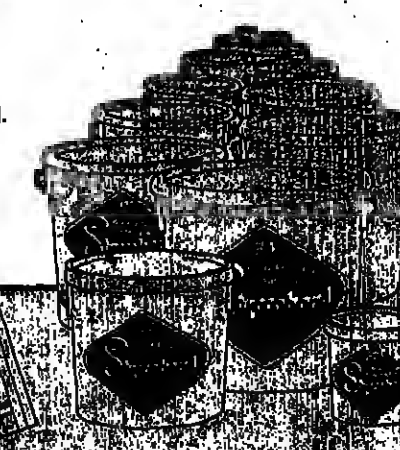
Which adhesive to use where and with what product is detailed in the Styccobond "Recommended Adhesive Guide". It contains adhesive recommendations for over 1200 brand

name floorcoverings from some 130 manufacturers.

Advice on the installation of floorcoverings is available from F. Ball's Technical Department. But as the first step to a perfect finish, ask for a copy of the "Recommended Adhesives Guide" now.

## F. Ball & Company Limited

Barnfields Industrial Estate, Leek, Staffordshire, ST13 6QH. Tel: 0538 386812.



Serving industry for 100 years

Styccobond

Enter 52 ON EXPRESS ENQUIRY CARD

Believe it or not, you're looking at the entrance to one of the busiest areas of Bristol Royal Infirmary.

Built in the mid-18th century, the "old" building houses wards and administrative offices.

And has to cope with heavy hospital traffic 24 hours a day.

All of which presents particular problems when it comes to the flooring.

Obviously, it needs to match the beautiful panelled surroundings.

Equally, it must be able to take the pressure of a down-to-earth daily routine.

So Senior Building Officer Richard Wellington naturally turned to Amtico.

Please arrange for me to receive a copy of the Amtico Specification Brochure.

Name \_\_\_\_\_ Address \_\_\_\_\_

Amtico, London Showroom, 17 St. George Street, off Hanover Square, London W1R 9DE. Tel: 01-629 6258.

Postcode \_\_\_\_\_

"The original terrazzo had been replaced not long before by a carpeted surface which had worn very badly. This being the case, we wanted a beautiful, cleanable and hard wearing floor — somewhere between the original and a marble floor. We knew Amtico to be just that."

We're delighted that, twelve months after the operation, the floor's still going strong.

So much so that they've just installed another Amtico floor in the hospital snack bar area.

So, if you'd like beautiful floors with a slightly longer life expectancy, we suggest you get in touch.

**Amtico**

Works of art you can walk on.

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## New products

## Aged joist kits

TRENDS in house design towards styles which superficially appear to be of the past, have led to a demand for apparently aged timber work which sometimes fulfils a structural role as well as looking good. Such was the case in the ASPP Home of the Year in the recent Ideal Home Exhibition. This was a good example of the use of a kit of joists produced by Timber Textures. Timber, which can be stress graded as required, is artificially aged in a patented process known as Sculpture Grain.

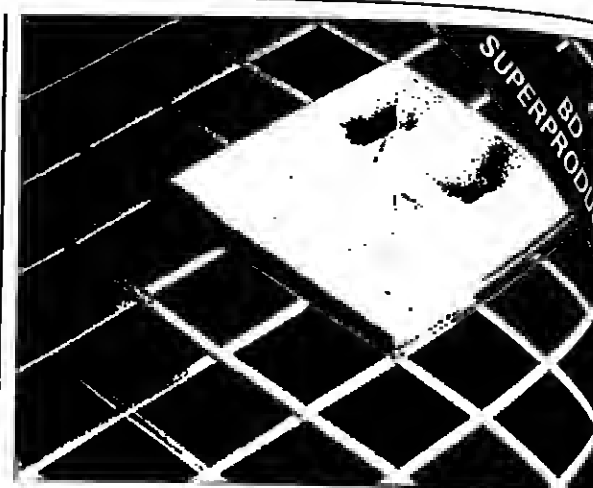
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## Lighting control

SUNTRACKER from AMF International is a lighting control unit which turns on and off security and billboard lighting at the appropriate time, once it has been told the date, latitude, hemisphere and that day's sunrise and sunset times. Then it will do the rest automatically, making appropriate allowances for leap years until 2099. Switching times will change each day in accordance with the sun's movements. This control is unaffected by levels of natural light or interference of dust.

Enter 118 ON EXPRESS ENQUIRY CARD



## OPEN CELL LIGHTS

RESULTING from the cooperation of two companies operating in related, but different, product areas, Program Lighting has just launched a pleasing set of luminaires for use with open cell ceilings. The partner in this work, which has been going on since 1979, is Formax and the new range integrates comfortably with its Formax and Magnagrid ceilings.

Many of the light sources used in these fittings have energy-saving characteristics, such as low-voltage tungsten halogen, miniature fluorescent and discharge lamps. There are downlights, which fit

into a single cell of Formax B and Magnagrid 12 ceilings, and other luminaires which contain mini fluorescent tubes like the twin tube Dulux 13 and PL9, as well as twin PL13 lamps. Low-voltage lamps are incorporated in spot and bullet spotlights.

A new Multifix connection system allows luminaires to be moved from one cell to another without track systems at or above ceiling level.

Enter 120 ON EXPRESS ENQUIRY CARD

## Sliding door gear

TRADITIONAL straight sliding door gear is the subject of a new 12-page technical brochure from King Door Products. Whether the requirement is for a single- or a multi-leaf arrangement, King has a type of gear and track for you. The brochure includes full-size drawings of the five sizes of track, as well as illustrations of all the other components, such as track brackets, hangers, door guides, guide channels, door furniture and the Eurogear sliding door gear.

Enter 125 ON EXPRESS ENQUIRY CARD



Sliding Door Gear

## Wallcoverings

TURNIR Wallcoverings has just announced a new edition of its Genon catalogue. Genon wallcoverings are made of fabric-backed vinyl and the new collection reflects the trend towards more interesting colours and surface effects in contract vinyls. There are six realistic horizontal and vertical silk effects in 42 colourways, three Genon classics in four colourways and Undercover wall lining, ideal for lining rough and cracked walls.

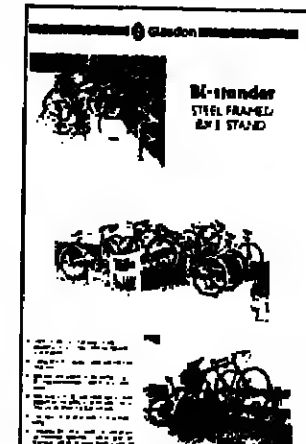
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## Cycle stands

FULL technical data, dimensions and fixing instructions are given in a new leaflet, published by Glasdon, concerning its 81-stander cycle stand. Manufactured in maintenance-free, plastic-coated steel, this unit provides an attractive and economical method of storing up to 10 cycles in a minimum amount of space.

Enter 132 ON EXPRESS ENQUIRY CARD



## Fire shutters



ACMEX Doors produces fire shutters of up to four hours fire resistance to BS 476 Part 8. These shutters are generally left open and close automatically on the activation of a fusible link. Various forms of link are available, the standard heat melting link (melting point 72deg C) being the most common, although a therm-electric quartzoid bulk link can be used, connected up to smoke detector and fire alarm systems. Opening can be manually or electrical.

Enter 117 ON EXPRESS ENQUIRY CARD

## Storage system



WITH nothing more than a screwdriver and a spanner, the Euromaster System of flexible, low-cost archival and bulk storage units can be assembled. Supplied either in single- or double-sided units (2,383mm x 1,000mm), the system is made from durable, high-grade steel and the individual units can be adapted to contain plain or slotted shelves, fixed or roll-out filing frames, reference shelves and filing containers. Several optional extras are available.

Enter 119 ON EXPRESS ENQUIRY CARD

## Display lamps

HIGH and constant luminous flux during the lifetime of the lamp is a feature of the 11-in Star range of low voltage, tungsten halogen, glare-free display units from Wotan Lamps. Other characteristics are equally beneficial — properties such as long lamp life, pleasant colour rendering and computer designed reflectors which cut stray light and glare to a minimum. The range includes Cool Spots with low heat radiation, high illumination Super Spots and Maxi and Mini Spots.

Enter 121 ON EXPRESS ENQUIRY CARD



## Gas struts



CONVENTIONAL gas struts can be subject to variable performance due to external circumstances, such as variations in door weight etc. These problems do not affect the Vari-Lift adjustable gas strut from the Gas Spring Company. These can be easily adjusted in situ, making initial fitting more speedy, as well as later adjustment should this be needed. Gas Spring supplies standard and tailor-made gas struts with strokes from 50mm to 800mm.

Enter 122 ON EXPRESS ENQUIRY CARD

## Office furniture

FLEXIBILITY is the quality which Martela claims for its new, Swiss-designed office furniture range — Cre-activ. It is achieved by a device called a "freedom beam" which is at the heart of the system and on which the work surfaces and accessories are positioned. The beam also carries all the cabling to the work positions. Desks, adjustable surfaces, computer monitor tables and filing bins — all are contained within the system, which can be tailored to individual requirements.

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## Compact flood



MOLE-RICHARDSON, a leading specialist in low-voltage lighting, has developed, with design consultant M Pierre Malifaud, the first range of ambient (as opposed to accent) lighting. The light fitting of this type, the Pyrolood, boasts three integral features — efficient optical design, an extremely compact form and a metal halide lamp that gives an incandescent appearance, and a tiny projection aperture designed for high light output. There is a choice of wide or extra-wide beam angles.

Enter 124 ON EXPRESS ENQUIRY CARD

## Ceilings

DESIGNED with the architect in mind — a new catalogue has been published by Flairline Ceiling Systems dealing with its Flairline 100 ceiling. This is based towards application details and other technical data, rather than simple illustrations of completed projects. It demonstrates the flexibility and versatility of this system which is produced to high standards of engineering competence.

Enter 127 ON EXPRESS ENQUIRY CARD

## Extract fans

FOURTEEN units make up the five Harmony extract ranges available from Greenwood Airvac Ventilation. All are fully detailed in a new 16-page colour brochure. This publication kicks off with a discussion about the causes of domestic condensation and explains how the Harmony 85HT, 85DHT and 150HT fans, which incorporate humidity sensors, are particularly effective in solving such problems.

Enter 128 ON EXPRESS ENQUIRY CARD

## Gabions

GRIDWELD, a member of the TWIL Group, specialises in the production of gabions and mattress units for earth retaining purposes. These are now detailed in a new eight-page colour brochure, which contains information on gabion wall design and illustrations showing various types of retaining walls and river walls.

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## Restoration

SZREBELMEY, the well-known and respected name in building restoration, has published a 32-page colour brochure outlining its work and capabilities. Subjects covered include the decay and maintenance of stone, reconstructed stone as a repair material, terracotta repairs and maintenance, repairs to brickwork, building cleaning and graffiti removal, glass reinforced polyester mouldings, resin injection and painting and decorating.

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## Technical literature

## Wallcoverings

TURNIR Wallcoverings has just announced a new edition of its Genon catalogue. Genon wallcoverings are made of fabric-backed vinyl and the new collection reflects the trend towards more interesting colours and surface effects in contract vinyls. There are six realistic horizontal and vertical silk effects in 42 colourways, three Genon classics in four colourways and Undercover wall lining, ideal for lining rough and cracked walls.

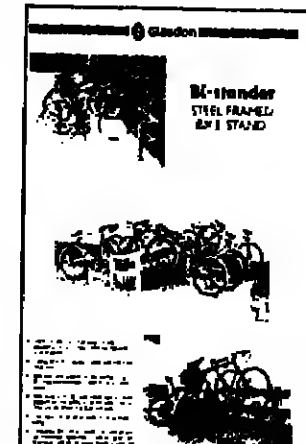
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## Cycle stands

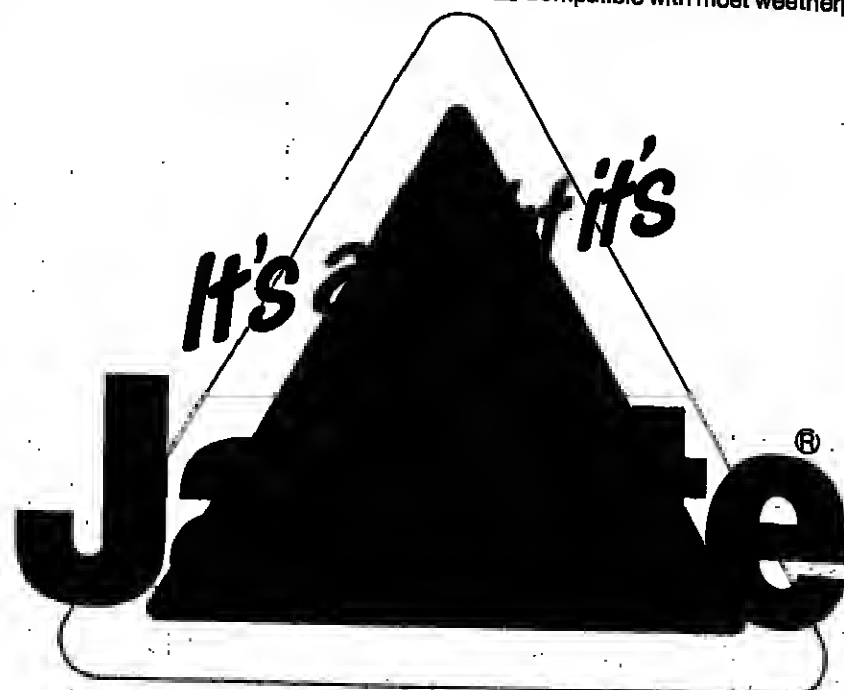
FULL technical data, dimensions and fixing instructions are given in a new leaflet, published by Glasdon, concerning its 81-stander cycle stand. Manufactured in maintenance-free, plastic-coated steel, this unit provides an attractive and economical method of storing up to 10 cycles in a minimum amount of space.

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The flexibility of Macpherson's Flexarb range of wood coatings copes with these extremes.

Increased elasticity allows the paint surface to expand and contract with the wood substrates, virtually eliminating cracking. While greater microporosity prevents blistering and flaking caused by changes in humidity.

Additionally, fungicides protect the wood from mould growth. And pigments screen the harmful effects of the sun and ultra-violet light.

Whatever your wood protection needs, Flexarb Joinery Gloss, Timber Coating and Uvitec Clear give you more reliable long-range prospects than conventional coatings.



Donald Macpherson. Bringing technology to the surface.



For technical information and illustrated brochure about the Flexarb range write to Donald Macpherson & Co. Ltd., c/o Concor Public Relations Ltd, 299 Oxford Street, London W1R 1LA



## Technical literature

## Tube conveyors

HAVING been responsible for many pneumatic tube conveyor systems installed in medical centres and hospitals throughout the UK, Air Tube Conveyors has published a brochure describing the systems available. Pneumatic tube conveyors have proved particularly popular in hospitals where they can speed up the movement of clinical specimens, drugs, paperwork and other items from one department to another.



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## Timber protection

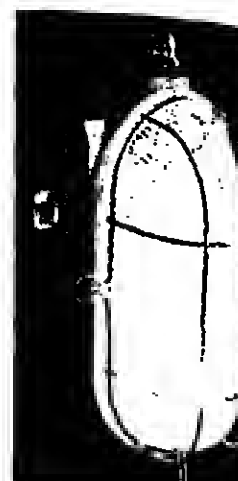
SADOLIN (UK) has just published a new six-page brochure, entitled *Shade card*. It is designed to be an introduction to Sadolin's recently launched high-performance timber protection products. It provides an at-a-glance colour guide to Clesic and Extra water repellent decorative products. In all, 27 translucent matt finishes are included, 12 of which are available in semi-gloss form where a medium-build finish is required.



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## External light

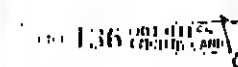
SWITCHING on automatically when the ambient light falls below a certain level, the Nitelite bulkhead style external light fitting from Peterlee TEE should prove a security benefit by lighting up those dark corners in housing developments. It uses a light-dependent resistor, which activates an electronic circuit and switches on the 40W lamp. This is extinguished once the natural light levels rise. The estimated running cost of one Nitelite is about £10 a year.



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## Flower packs

BORDER Lines, the company which was launched last year and specialises in supplying packet garden borders for busy and experienced gardeners, has introduced its new brochure and full-colour illustrations. Each of the seven packs contains the best design, a clear planting layout, notes on growing preparation, planting, plant descriptions and instructions on monthly maintenance.



## Intruder detector

ULTRASONIC motion detectors are often specified in preference to infra-red and other types of detector in highly sensitive areas. Previous models of ultrasonic detectors, however, were prone to tampering and liable to give false alarms. They required backing up by an alternative system. In a new six-page booklet, Arrowhead Cerberus explains why it believes its US10 detector avoids these problems.



## Colour slide

BECAUSE of the huge range of choice offered by the new Formwork Formulas colour cap cover 400 1-foot twin-colour combinations are now available. Formwork has produced a colour slide rule to help specify the various effects available. The slide rule colours are printed around cut-outs on the top surface with the full base colour range appearing underneath on the slider. Any one of the twin colour combinations can be aligned.



## Surface preparation

IN order to ensure that used Hunsil and Dow Corning sealers obtain maximum performance, Hunsil has published a four-page guide to surface preparation. It details surface cleaning measures for different substrates from masonry to untreated wood and recommends the use of degreasing solvents and primers where necessary.



## Ceilings

THERMO Acoustic Products has published a new 20-page brochure dealing with its Danum ceiling products. Danum perforated ceiling tiles have been designed for use with TAP's suspension system and are supplied in 14 natural finish standard face patterns and five through-colour shades. Special logo tiles can also be supplied on order.



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The enquiry card opposite is a simple easy way to obtain information on manufacturers' products or literature in this issue. Postage is FREE and we pass your enquiry on to the manufacturer within 24 hours of receiving it. The number of enquiries and the quality are a barometer for advertisers to gauge how Building Design performs for them. So make sure that any product or service you need information on you use this card.

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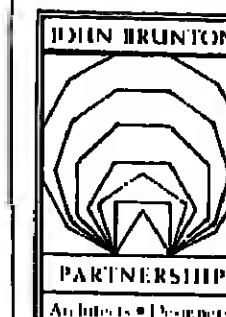
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The Queen's University of Belfast Department of Architecture, enables from 1 September 1986 or such other date as may be arranged. The persons appointed will be expected to take an active part in teaching, practical work and research relevant to their subject. Applicants should preferably possess a good degree or diploma and a professional qualification in architecture and should be interested in the teaching of design. For one of the posts applicants should be prepared to specialise in Advanced Construction Technology.

Salary scale for the senior post is £14,871-£18,687 with contributory pension rights under USS, initial placing depending on experience and qualifications. Appointment to the other lectureship will be made initially at one of the first four points on the scale for lecturers (£9,509, £9,509, £9,509, £9,509) according to age, rising to £15,709 with USS and will be subject to a period of probation of up to three years.

Further particulars may be obtained from the Personnel Officer, The Queen's University of Belfast BT7 1NN, Northern Ireland. Closing date: 30 April 1986. (Please quote Ref. 94/85).

## A. B. WATERS & PARTNERS

Leading exponents of advanced industrial buildings seek talented & dedicated

## ARCHITECTS & TECHNICIANS

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If you would like to be considered for a position on the 'leading edge' please reply with CV to:

Miss CLAUDINE MURPHY,  
A. B. WATERS & PARTNERS,  
GLEN HOUSE,  
125 OLD BROMPTON ROAD,  
LONDON SW7 3RP.

# PUBLIC SECTOR

## BOROUGH OF BARROW IN FURNESS ARCHITECTS DEPARTMENT

### Architect

Salary up to £12,168

Applications from qualified Architects with a positive view of the public sector, good design skills and the confidence to take initiatives in a small busy office. Barrow is a progressive town with a high standard of living.

The postholder should be a qualified Architect with several years' experience following registration with A.R.C.U.K. Recent experience on an urban housing programme would be an advantage.

Full removal expenses and a disturbance allowance will be paid in appropriate cases. The terms and conditions of service will be those applicable to Local Government Officers.

Application forms and further details are available from the Personnel and Management Services Office, Town Hall, Barrow-in-Furness or Tel Barrow (0228) 28001 Ext 247. Closing Date: Wednesday 30.4.86.



NATIONAL BUILDING AGENCY LTD.

An Ghnifhinníocht Fóirgníoch Náisiúnta Tairríonts

## ARCHITECT/URBAN DESIGNER

based in Dublin

Applications are invited from suitably qualified and experienced persons for the above position.

Interested applicants should apply in writing with full CV to the Secretary, National Building Agency Ltd., Richmond Avenue, South, Dublin 8, Ireland, before Friday, 2nd May 1986. It is essential to have a degree or equivalent in Architecture or a recognised diploma in Urban Design. Salary negotiable.

## Development Department

### Landscape Assistant/Technician

£6,243-£9,390 p.a. inclusive — Casual User Car Allowance

Applicants are invited from suitably qualified persons for the above post which is within the Architects Division of the Department of Development and which is for a 12-month duration in the first instance, but may be extended. Applicants should have the minimum qualification of a degree in Landscape Architecture or have passed Part I of the Landscape Institute examinations.

The successful applicant will be required to assist the Principal Landscape Architect in a wide range of landscape work which includes Schools, Housing and Social Services Developments, Highway and Environmental Improvement schemes and also advice on Development Control matters, and will have specific responsibility for the development of sketch designs, working drawings and specifications together with the supervision of work on site.

Please quote ref: N7588. Application form and further details from Recruitment Officer, Personnel Department, Town Hall, Forest Road, London E17 4JF. Telephone: 01-531 8869 — 24-hour answering service. Closing date: 25th April 1986.

AN EQUAL OPPORTUNITY EMPLOYER

Applicants are considered for their suitability for the post regardless of disability, sex, race and marital status.



# PUBLIC SECTOR APPOINTMENTS

## SURREY HEATH BOROUGH COUNCIL

### ARCHITECTURAL ASSISTANT

Scale 5 £8133-£8910 p.a. inclusive

An opportunity exists to join a team presently involved in the preparation of production for attractive small scale residential developments both of infill and redevelopment content, together with buildings for recreational/leisure sites.

The vacancy is based within our Architects Section of Camberley and is an initial 12-month period.

If you feel you have the qualifications and experience to make a practical contribution towards the success of such schemes we would like to hear from you.

We believe that a sound knowledge of building construction, the ability to produce working drawings and details is essential, and that an appropriate qualification such as RIBA Part I/Part II or equivalent is desirable.

The post attracts a casual user car allowance, flexible working hours, based on a 37-hour week, and 30 days leave per year. Relocation allowances will be paid in approved circumstances.

If you would like an application form and further details please write to the Personnel Office at Bagshot Manor, Green Lane, Bagshot, Surrey GU19 5NN, or telephone Bagshot (0276) 72554, extension 53.

## DEVELOPMENT DEPARTMENT

A major new initiative in property management

### Architect/Surveyor

Grade PO2A  
Salary £14,025-£15,111 p.a. plus £1,138 L.W. and supplements

With our large property holding of over 500 buildings, other than housing, adaptation and improvement in the use of our resources are to be efficiently used and client requirements effectively met.

The Council has recently made a major financial commitment to such a strategic approach and we are therefore looking for an experienced professional to manage this exciting new initiative and ensure that our considerable investment in our building stock is effectively planned. Your job will be to develop our property data base and co-ordinate all adaptations and improvements to our existing property. You should have a wide experience of building and a particular interest in its improvement and adaptation together with a logical and systematic approach to problem solving.

You must be qualified to either RIBA Part III or RICS Part III, or have a minimum of ten years' practical experience with some of it on large and complex projects, together with familiarity with Building Regulations and terms of building contracts. You must be able to initiate and maintain a good relationship with Clients; be capable of managing architectural and surveying staff and ensure that project are designed, programmed and cost controlled within the client's brief.

Application forms and job descriptions from the Personnel Division Room 1, Great Town Hall Annex, Kings Drive, Wembley, Middlesex HA9 9BR returnable by May 1986 telephone 01 903 0371 (24 hour Answering service). Reference number D/370 must be quoted.

London Borough of BRENT  
Brent is an Equal Opportunity Employer  
Job seekers welcome

## WEST MIDLANDS

### REGIONAL HEALTH AUTHORITY

## RECENTLY QUALIFIED ARCHITECT

We require another recently qualified, registered architect, to join one of the largest health regions in the country with an investment plan of £500m over the next ten years.

The Regional Architect's Division is responsible for the design of NHS buildings throughout the counties of West Midlands, Shropshire, Warwickshire, Staffordshire and Hereford/Worcester. The in-house architect's Design Unit deals with all types of health service buildings; residential property up to whole hospitals including operating theatres, treatment/diagnostic facilities, wards, kitchens, laboratories, workshops, stores, etc. Contract size varies up to about £20m for whole hospitals. The office employs some twenty-five professional and technical staff with an annual average certification of about £4m. Work placed with private architectural practices is dealt with by Planning Units separately from the in-house work.

Working within a small team designing major new hospitals and single department additions on existing sites, you will be expected to develop good design expertise in conjunction with medical and nursing professions to create an environment assuring to patients and helpful to staff.

Opportunities exist to receive training in computer aided design techniques using the three dimensional ACRFOLUS system.

We are offering a salary commensurate with 10,051 p.a. and rising on an incremental scale to £12,528 p.a. Benefits include a congenial working environment at our headquarters offices in Edgaston, Birmingham, flexible working hours and staff restaurant. Mileage allowance is paid for use of private motor cars on official business. Annual leave allowance is 30 days.

This is a rewarding and challenging opportunity for anyone with initiative and able to work with minimum supervision.

Application form and job description are available from (quoting ref. 66/771).

Personnel Division  
West Midlands Regional Health Authority  
First Floor, Cumberland House  
200 Broad Street, Birmingham B15 1SW  
Telephone: 051-443 5781 Ext. 41  
Closing date for the receipt of completed application forms is 2nd May 1986

The W.M.R.H.A. is an equal opportunities employer.

## SENIOR ARCHITECT

ALDWYCH

Salary Range: up to £15,000

The Architectural Services Manager requires a senior job architect for key projects, including station modernisation work.

These posts call for qualified architects, preferably with a degree or diploma in Architecture, who can demonstrate a very high standard of design ability and be capable of taking responsibility for running large projects from inception to completion.

Applicants must have a proven track record in carrying out major projects over a minimum period of five years.

Among other benefits we offer FREE TRAVEL on all London Transport services and quarter rate travel on British Rail for you and your family.

## LONDON REGIONAL TRANSPORT

Applicants should phone Jana Cokobread on 01-227 3655 or write to her at Central Personnel, London Regional Transport, 55 Broadway, London, SW1 quoting Ref No CDV 7206/E.

## DEPARTMENT OF ARCHITECTURE

### INTERIOR DESIGNER (Temporary appointment)

Scale 4/6 (£6,900-£9,591)

Applications invited for this temporary appointment during the maternity leave of the present postholder.

The post requires a person with flair and initiative together with technical ability and practical experience of managing interior design contracts on site.

Applicants must have one of the following qualifications or equivalent: B.A. Honors, or Diploma in Art (Scotland), S.I.A.O. Diploma Member.

A Union Membership Agreement is in operation and applies to this post.

Application forms, which must be returned by Monday, 28th April, 1986, and further particulars from the County Architect, County Hall, Durham DH1 6UH or telephone Mrs. White, Durham 84411, Ext. 2781.

P. BENWELL County Architect  
Durham County Council is an equal opportunity employer.



## MID BEDFORDSHIRE DISTRICT COUNCIL

### TECHNICAL SERVICES DEPARTMENT (based at Biggleswade)

a) Are you a CHARTERED SURVEYOR with Public Service experience who is looking for an opportunity to demonstrate your skills.

### QUANTITY SURVEYOR

Salary £12,885-£14,025 + Essential User Car Allowance

Areas of Responsibility:  
1) Supervision and Control of the Quantity Surveying Section.  
2) Attendance at appropriate meetings and working parties.  
3) To carry out valuations of properties.

### b) SENIOR QUANTITY SURVEYING ASSISTANT

£9,975-£11,604 + Essential User Car Allowance

Areas of Responsibility:  
1) Supervision and offering assistance to other staff.  
2) Site measurements and valuations for interim certificates.  
3) Arranging certificates for payment.

Candidates must have at least 5 years relevant experience, be suitably qualified and capable of working with minimal supervision and used to offering assistance to other staff.

Generous conditions of service will apply to both posts, including:  
Full removal expenses, up to 75% of legal and estate agent's fees and flexible working hours. Temporary housing/mortgage facilities may be available.

For further information and application form contact:  
Personnel Officer  
"The Limes"  
12 Dunstable Street  
Amphill, Beds.

Telephone Amphill 405051 or after hours (6 pm to 9 pm) on Bedford 49803  
Closing date for applications is 23th April 1986

There is a management vacancy in the Architectural Services Department of the London Regional Transport. The successful candidate will be responsible for the design and construction of new and existing stations and other transport facilities. The postholder will be a senior job architect for key projects, including station modernisation work. These posts call for qualified architects, preferably with a degree or diploma in Architecture, who can demonstrate a very high standard of design ability and be capable of taking responsibility for running large projects from inception to completion. Applicants must have a proven track record in carrying out major projects over a minimum period of five years. Among other benefits we offer FREE TRAVEL on all London Transport services and quarter rate travel on British Rail for you and your family.

## Engineer and Surveyors Department TEMPORARY ARCHITECTURAL ASSISTANT/VACANTIONAL STUDENT

Salary: £4,773  
Applications are invited from students currently undertaking a degree course in Architecture for temporary vocational employment in an Architects drawing office. This temporary post will provide opportunities for a student to gain experience in a design office.

Application forms and job descriptions are available from the Personnel and Management Services Officer, by telephoning Davenport 71100 by 2nd May 1986. OAVENTRY DISTRICT COUNCIL

## PLANNING DEPARTMENT CONSERVATION PLANNING OFFICER

Salary £10,950-£11,604 p.a. + relocation + casual user car allowance

Lewes District is an area of contrasts which includes the nationally important historic County Town of Lewes, 24 other conservation areas (mainly villages), Newhaven port, the growing seaside residential towns of Seaford and Bournemouth, and areas of Heritage Coast and Outstanding Natural Beauty.

A vacancy has arisen for an enthusiastic person who possesses an architectural qualification, to join the small, busy, Policy and Design team. Duties will include:

- \* Advice on design matters relating to development proposals affecting historic and other environmentally sensitive areas.
- \* Assessment of applications for Town scheme and Listed Building grant.
- \* Design input for local plans, development trials and environmental improvement schemes.

Applicants should have experience with historic buildings, and ability to provide advice on general design problems relating to individual buildings and estate layouts in historic and contemporary surroundings.

If you would like the challenge of reconciling the pressures for growth with sensitive urban and rural landscape, contact Miss S. Merrell, Tel: Lewes 471600 Ext 274 for informal discussion. For job descriptions and application form please telephone: Lewes 471600 Ext 313 (24 hour answering service) Closing date 28th April 1986

Lewes District Council  
Personnel Department  
Council Offices  
187 High Street  
Lewes  
East Sussex  
BN7 2DE



As part of the City Council's commitment to an Equal Opportunity Policy, applications are welcome from people regardless of mental status, sex, race, disability or sexual orientation.

## City Architect's Team Leader, Clerk of Works (2 posts)

Salary £9875 - £10838

Required to control and lead one of two teams of Clerks of Works engaged on the on-site supervision of a wide range of building projects.

## Architectural Assistant/Architect (2 posts)

Salary £7620 - £10838

Required to work in either of the two groups dealing with:  
a) New build housing / environmental works  
b) General architecture - a range of building types including a new leisure centre, neighbourhood centres and factories. Applicants must have at least RIBA Part II or exemption. Salary placement will be according to qualifications and experience.

## Clerk of Works

Salary £7620 - £8897

Responsible for on site supervision of building projects including environmental works modernisation and improvement of existing dwellings by private contractors.

Applicants for the Clerk of Works and Team Leader Clerk of Works posts must have served a building trade apprenticeship and have experience as a general supervisor, be conversant with Building Regulations and have own transport. Team Leader candidates must also have experience as a Clerk of Works or Site Agent/Contracts Manager, and be able to advise on all practical aspects of construction and site operations.

Where relocation is necessary, expenses to a maximum of £2680 plus approved removal costs, together with assistance with temporary housing accommodation, are available. Application form (returnable by 25th April 1986 for all posts) and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 6ZG. Tel (0533) 649822 ext 7098.

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